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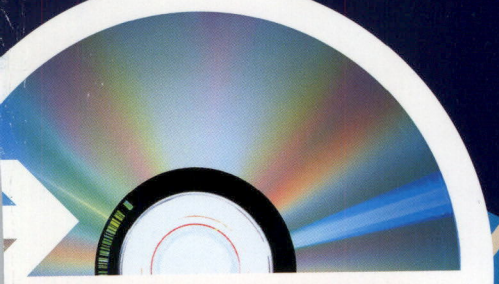

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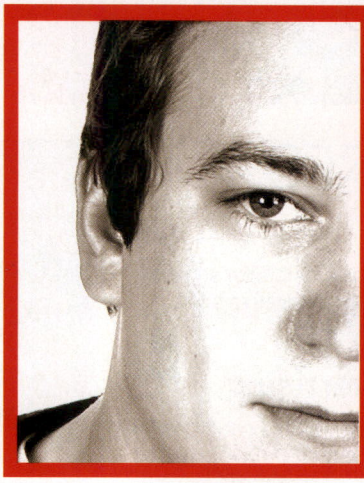
Welcome

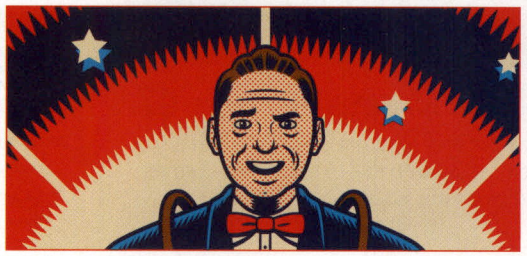


How often have you seen an advert on TV or in a magazine and wondered how it was produced, and what the thinking was behind it? Being a creative, I suspect it's pretty often. This issue of *Computer Arts Projects* takes an in-depth look at the creative side of the advertising industry, bringing you tutorials, tips, case studies and interviews from some of the best, and biggest, agencies in the world.

For instance, starting on page 18, you'll find 50 creative advertising tips from one of the biggest agencies in London – St Luke's. There's also a close look at how world-famous retoucher Steve Seal of SEALSTUDIO created a fictional advertising brief (page 30). In addition, we have tutorials on how to advertise on a budget, how to create a pro TV commercial and how to design the perfect web advert. As if this weren't enough, we bring you exclusive interviews with Wieden+Kennedy, St Luke's and Antony Crossfield, and we showcase the work of DDB London and TBWA\ and more. Enjoy the issue...

Rob Carney, Associate Editor
rob.carney@futurenet.co.uk

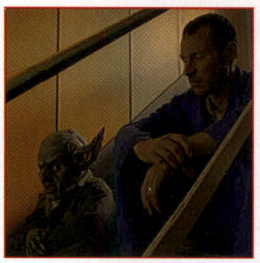
Contributing creatives



COVER IMAGE
Nishant Choksi

We set illustrator Nishant Choksi the task of designing a cover image in a 50s advertising style with a twist. The result is a beautiful image that captures the golden age of advertising perfectly. See his agency website below for more of this artist's work.

[w] www.advocate-art.com



St Luke's

St Luke's is a top London agency with huge clients such as BT, Clarks and IKEA. The company has written 50 creative advertising tips for you, beginning on page 18.

[w] www.stlukes.co.uk

SEALSTUDIO

Responsible for retouching some of the most famous images in the last decade, Steve Seal of SEALSTUDIO guides you through the process of a fictional advertising brief. See page 30.

[w] www.sealstudio.com

W+K

This month, we talk to the ad agency responsible for Nike's 'Just do it' campaign, gaining its insight into the world of creative advertising. Read all about Wieden+Kennedy from page 48.

[w] www.wk.com

Chu

Chu is a Birmingham-based illustrator and artist with a unique and truly amazing progressive style. He illustrates our web advertising feature, 'Click here', beginning on page 84.

[w] www.schudio.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on:
[e] rob.carney@futurenet.co.uk

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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We pick the brains of eight top creatives from world-renowned advertising agency St Luke's. These 50 tips will help you make your mark in the industry...

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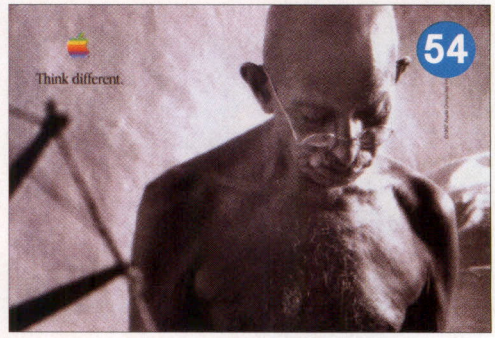
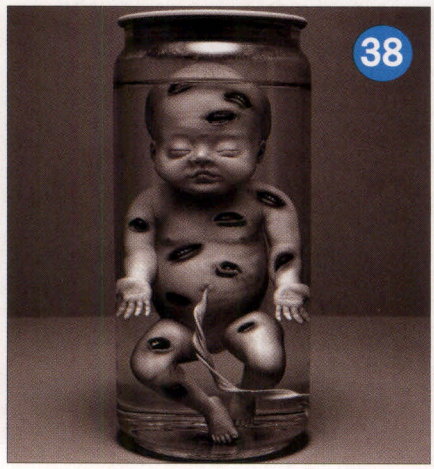


Thinking different 54
Apple's ads haven't always been as slick as they are now, but its varied approaches have always commanded attention

Click here! 84
We trace the short history of advertising on the web. Find out what are the most surefire ways of getting your wares noticed online



PROFILES

St Luke's 24
This agency's familial approach to work makes it a winner with staff and big clients alike

Antony Crossfield 38
We talk to this top illustrator and retoucher about the different ways in which he approaches his advertising jobs and personal work

Wieden+Kennedy 48
The creators of Nike's 'Just do it' campaign and Honda's 'Cog' ad explain how they build brands

Look out for these badges throughout the magazine, denoting print, television and web advertising.

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DIY advertising 58

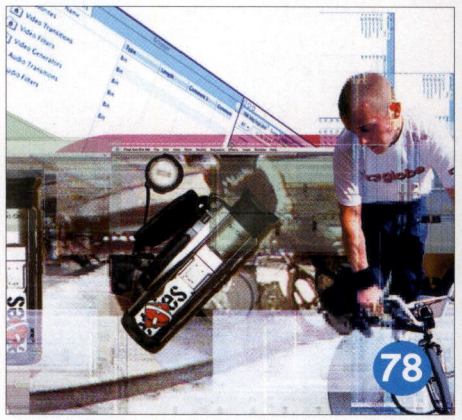
Find out how to create dramatic advertising and promotional materials on a tight budget. A must for any up 'n' coming bands

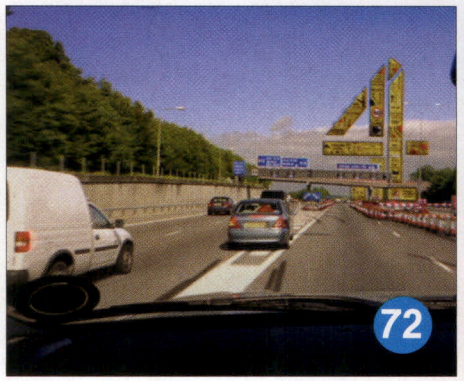
From DV to TV 78

Use *Final Cut Pro* to create a high-quality broadcast-ready advertisement from your own digital video footage...

Creative web ads 88

You need a strong concept and striking visuals to make your advert stand out online. Follow our tutorial for dramatic results!





CASE STUDIES

SEALSTUDIO 30

Established retoucher Steve Seal, who has worked on advertising for Dior, Vogue and Alexander McQueen, shows you how to design a stunning fashion ad!

Passion Pictures 66

We reveal the secrets behind Academy Award-winning film production company Passion Pictures, and uncover the animal magic of its three latest TV commercials

Channel 4 72

We focus on 4 to find out how the TV channel's amazing new animated idents were produced using live-action plates and 3D modelling

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ADVERTISING SHOWCASE

Two world-renowned agencies and two prolific production companies – we introduce you to DDB, TBWA\, Gorgeous and Brown Bag Films...

ADVERTISING SHOWCASE: I
DDB London

DDB is currently the UK's 11th biggest advertising agency, and handles communications locally and internationally for brands including Volkswagen, Unilever, The Guardian, Phillips Electronics, Dell and Harvey Nichols.

The agency believes that better consumer insight combined with leading-edge creativity delivers the world's most effective advertising. DDB London is the fourth most creative agency in the world according to the Gunn Report, winning the Grand Prix for Press at Cannes in 2004 for Volkswagen Polo '*Cops*'. It was also the most awarded agency at the 2004 Campaign Poster Awards and Campaign Press Awards.

In addition to traditional advertising, DDB has an extensive bank of in-house expertise, and is continuing to develop new initiatives to offer its clients integrated solutions to their communications. Examples include digital marketing with Tribal DDB, and entertainment content with DDB Stream.

[w] **www.ddblondon.com**

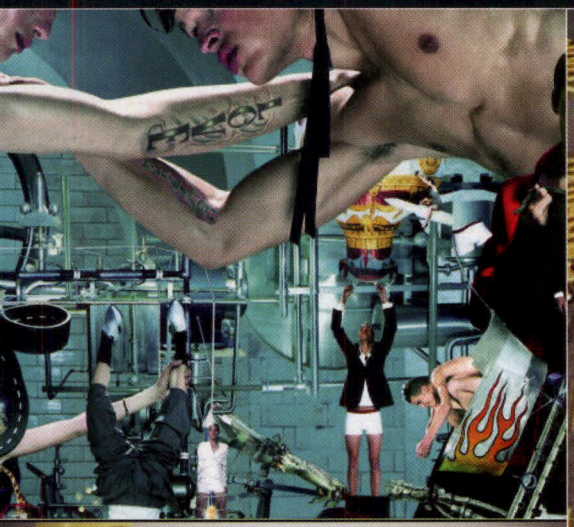
The original: updated
Client: Volkswagen
Director: NE-O (Jake Knight and Ryoko Tanaka)
The brand new Golf ad by DDB reinvents the classic scene from Singin' in the Rain, with a modern, bodypopping twist. Gene Kelly is seen to breakdance across his original route from the 1952 classic, an idea spawned at DDB and realised by a crew of 22 men, taking 14 days to painstakingly complete. Jeremy Craigen, Joint Creative Director comments:

"The scene from Singin' in the Rain is a memorable, classic film moment, showing Mr Gene Kelly at his very best. Volkswagen feels that this moment encapsulates the very essence of Gene and we feel that our latest GTI captures the spirit of the Volkswagen Golf GTI as a stylish and classic car that has, like Gene, stood the test of time."

The ad was directed by the filmmaking duo NE-O, Jake Knight and Ryoko Tanaka, whose style blends live action, animation and graphics with a strong focus on dark humour and spatial-temporal tricks.

HN on Earth
Client: Harvey Nichols
Photographer: Tim Bret-Day
Typographer: Mary Lam
Media: Donna Glanvill at Rocket
Fresh from Harvey Nichols' recent wins at D&AD (Pencil), The One Show (Gold), The Clio's (Gold) and Cannes (Silver), come two further instalments of the 'HN On Earth' Brand Campaign by DDB London.

Depicting 'Menswear' and 'Restaurants and Foodmarkets' in a visual feast of vibrant colour, bewildering activity and alluring surrealism, the two new executions by photographer Tim Bret-Day bring to life the heavenly fashion playground experience at Harvey Nichols with a naughty sense of humour.



Kwik Fit

Client: Kwik Fit
Copywriter: Dylan Harricon
Art Director: Feargal Balance
Production company: Blink
Animator: Ben Hibon

The new multi-million pound campaign for tyre, brake and all-round auto specialists Kwik Fit was completed by DDB London. Created using a combination of live action and animation techniques, the campaign was inspired by a mixture of research amongst Kwik-Fit's customers and also from the thousands of complimentary letters and comments it receives every year.

Three 30-second films by animator Ben Hibon show a real talking head bolted on to an animated car in a surreal animated world.

Love it or Hate it

Client: Marmite, Unilever Bestfoods
Copywriter: Sam Oliver
Art Director: Shishir Patel
Production Company: The Sweet Shop (NZ)
Director: Steve Ayson
3D & Post Production: Framestore CFC (London)

The famous love or hate relationship continues with DDB's work on this particular Marmite ad. Spoofing classic 1950s sci-fi B-movies – complete with screams of terror, townsfolk running in all directions, and couples pulled apart by tragedy. Oh, and a giant blob of Marmite chasing people down the street.

The ad was directed by Steve Ayson and shot in New Zealand. Jonathan Trimble, Account Director at DDB London told us: "For haters of Marmite, there couldn't be anything more terrifying than a giant ball of the stuff roaming down the high street chasing you. For lovers, what could be better? That's what we're hoping people will enjoy about the ad."

KEY CREATIVES:

Mark Reddy, Head of Art
One of Britain's most respected Art Directors and designers, Mark has won many awards, and his advertising campaigns have featured in books and annuals worldwide.

Jeremy Craigen, Joint Creative Director
Appointed to the DDB London board in 1996, and made Creative Director in 2002, Jeremy has won awards at Cannes and D&AD for work on Volkswagen, Sony, Budweiser and many more.

Ewan Paterson, Joint Creative Director
Joined DDB London from Young & Rubicam in 1995, Ewan has won awards at Cannes and D&AD for work on Volkswagen, Pirelli, London Transport and Colgate.

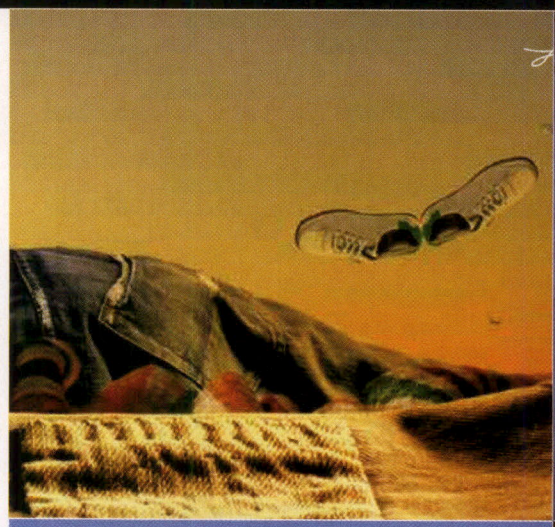
ADVERTISING SHOWCASE: 2
TBWA\

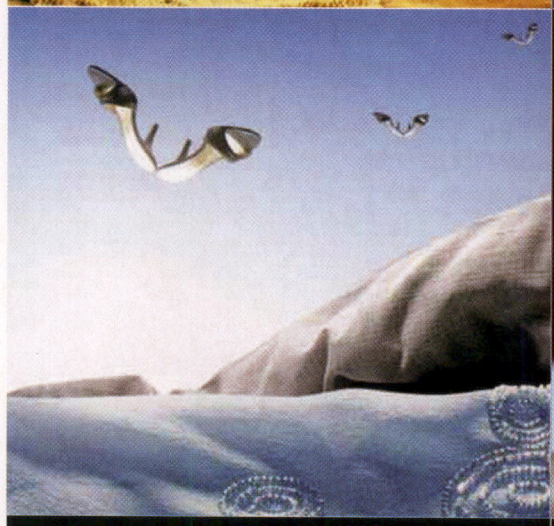
TBWA\London is a part of the global Omnicom network, founded in Paris in 1970. The London office opened in 1973 and to date has 210 employees and 31 clients. Under the guidance of Creative Director Trevor Beattie, the company has coined such slogans as Hello Boys for Wonderbra, and the slightly contentious, yet undeniably brilliant, FCUK.

The FCUK brand has completely changed the fortunes of French Connection UK – the company's value soaring from less than £20million to £164million.

In 2004, the agency was one of the most creatively awarded agencies in the UK, winning over 100 major creative awards across 11 clients. TBWA\ was also named network of the year by *Adage* and it tells us that its success is down to its people – and the company works hard to attract and retain top ad talent. TBWA\ was listed at number 49 in the recent *Sunday Times* 100 Best Companies to work for table.

[w] **www.tbwa.com**





FCUK Spring/Summer 2005

Client: FCUK
Art Director: Bil Bungay
Copywrighter: Trevor Beattie
Photographer: Martin Wonnacott
Designer Alex Fairman

TBWA\ was the company responsible for the FCUK slogan – telling you something about the creative geniuses at the company. These ads were in response to the brief to 'celebrate the beauty of the Spring/Summer 2005 collection'.

The new collection becomes the star of the campaign in a series of still lifes, in which the clothes are photographed to look like land- and sea-scapes. In one, a blue sequined top becomes a shimmering sea; a pair of lacy green knickers forms a luscious mountain range and a pair of shoes wings its way across the sky as an exotic bird.

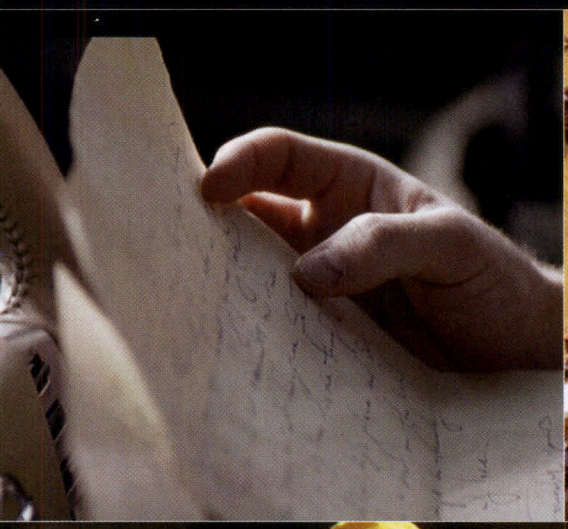
Trevor Beattie, creator of the FCUK ads told us: "The new collection is FCUK's best ever. We wanted to reflect that in the work. It's Spring! We're splashing some colour on a grey world. There's a stirring in the hills and the trouser department."

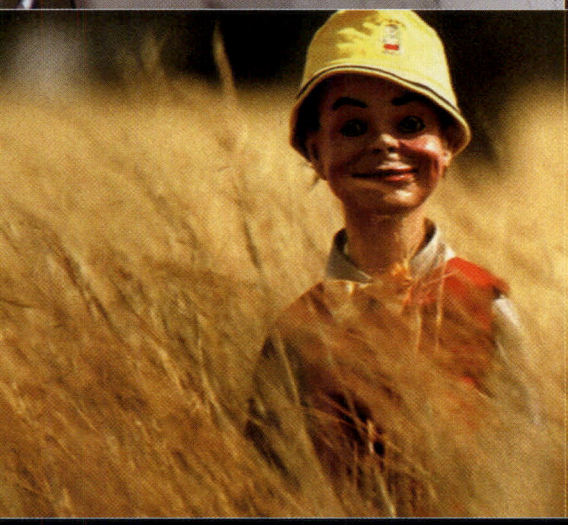
Nissan road movie

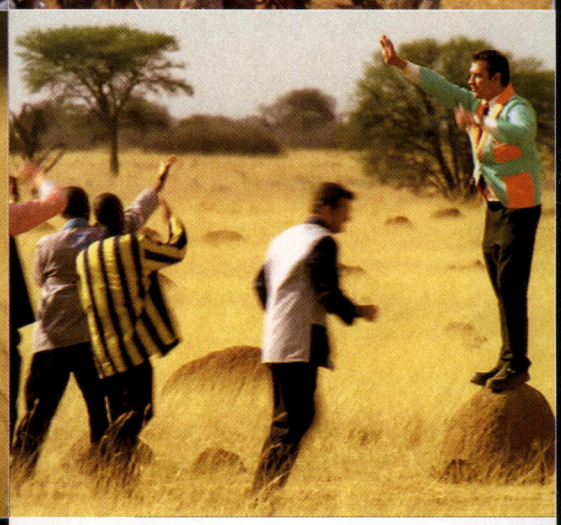
Client: Nissan
Director: Patrik Bergh

TBWA\LONDON signed up award-winning director Patrik Bergh for an epic new ad campaign for Nissan. The ad revolves around one un-named character and features four new models being launched by Nissan in Britain during the first half of 2005. The vehicles prove integral to the plot. As the main character moves through a series of dramatic events, the cars aid him on his journey.

Patrik shot a road movie which was broken up into 24 separate commercials – each one being shown as part of a sponsorship deal between Nissan and Sky Media during the Sky One's flagship dramas *24*, *Nip/Tuck* and *Dream Team* (with the final ad shown when the gripping *24* reaches its finale). Trevor Beattie, Chairman and Creative Director of TBWA\LONDON told us: "It's not every day you launch a new campaign of 24 TV commercials. This is breakthrough work worthy of a revolutionary new relationship. It's spookily appropriate that we'll be in Dream Team."







Sony PlayStation

Client: Sony **Copywriter/Art Director:** Tony McTear & Paul Silburn **Production Company:** Large ***Post:*** Framestore CFC **Director:** Daniel Kleinman

This recent £2million brand campaign for Sony PlayStation first aired last November in the UK and across Europe and Australasia. The idea behind the brief, TBWA\LONDON tells us, was to convey the sense that PlayStation triggers a range unexpected behaviour in gamers. The behaviour of real groups of people are observed in the wild as if they were animals in the Serengeti. The world in which they really inhabit is 'The PlayStation'.

In the first ad, 'Traders', you see boy band groupies and sports mascots living happily side-by-side on The PlayStation. Before long the narrator starts to observe a group of traders showing off their skills, then one gets carried away and strays from the group. As a result he gets blasted by a pit crew member with a fire extinguisher – the pit crews defend their territory.

In 'Athletes' a bunch of male athletes try to impress a group of females with their skills. Their opponents on The PlayStation, the ventriloquists – are watching nearby. A young ventriloquist tries to attack them, but unfortunately he is no match for the fit athletes, who easily lose him. He needs to learn a lesson from his elders, who demonstrate through the art of voice-throwing how to beat the seemingly superior athletes.

In the final ad, 'Golfers' we see a vast herd of golfers trying to cross a river. Porn stars are watching from the bank and creep into the water to prepare for an attack. Numerous golfers are attacked by the porn stars and dragged to the bank where they are ravaged. And who ever said that golf was boring?

KEY CREATIVES:

Trevor Beattie, Chairman and Creative Director
Responsible for the FCUK name change and the 'Hello Boys' Wonderbra ad, Trevor is one of the world's most respected creatives, and voted the ninth most important person in media by *Marketing* magazine in 2002.

Bil Bungay, Deputy Creative Director
Bil, alongside Trevor, has contributed to the success of the FCUK campaign, Pretty Polly Bras, PlayStation 2, Gossard, UNICEF, Adidas and most recently the complete re-branding of five.

Alasdair Graham and Frazer Jelleyman Creative Partners
Alasdair and Frazer started in advertising with BMP DDB in 1991. They have worked with Volkswagen, Sony, Marmite, Knorr, Budweiser and Pharmacia and Upjohn, producing award-winning campaigns at Creative Circle, Campaign Poster and British TV. They moved to TBWA\LONDON in October 1999.

ADVERTISING SHOWCASE: 3
Gorgeous

The name is more than incidental. Six of the most original, sought-after and highly decorated commercial directors on the planet, working under one roof. Could it ever be anything else but Gorgeous?

Gorgeous has been behind a startling number of television advertising's finest moments since Chris Palmer set the company up a decade ago. Think of Frank Budgen's PlayStation masterpieces, 'Mountain' and 'Double Life'; Chris Palmer's VW time-slice, 'A life in the day'; Peter Thwaites' cinematic 'Sense' for Honda. Now you're starting to get the picture.

Paul Rothwell joined the firm as a partner in 1997. "Ultimately," he says, "a strong idea is the basis of all good advertising." And like the smart kittens on its website, that's all Gorgeous will look at. "They've never compromised," says Gabi Kay, the directors' representative, and that's the source of their reputation. There's a moral there.

KEY CREATIVES:

Chris Palmer, Director and Partner
Chris founded Gorgeous back in 1995, and he still takes an active roll in the running of the business while also directing many classics.

Frank Budgen, Director and Partner
Frank is the man behind such moments as Nike's Tag, PlayStation's Double Life and the great Levis Twist. He joined the firm in 1997.

Peter Thwaites, Director
Peter produced beautifully crafted ads for the likes of the NSPCC and T-Mobile. Like much of the ad world, Peter remains a devotee of film.

Tom Carty, Director
With writing credits already including the Guinness 'Surfer' and 'Swim Black', Tom joined Gorgeous as a director in 2001.

Ben Seresin, Director
Ben's addition to the team in 2003 was an 'organic' event brought on by his collaboration with the team as a Director of Photography.

Vince Squibb, Director
The writer of Stella Artois classics such as 'Pilot', Vince is the most recent addition to the Gorgeous crew of directors.

[w] **www.gorgeous.co.uk**

PlayStation2 Mountain
Client: Sony
Director: Frank Budgen
Frank Budgen's 'Mountain' for PlayStation won the Grand Prix at Cannes in 2004. This stunning commercial, complete with digital dust from the Mill, demonstrates Frank's deft feeling for dramatic presence, even when dealing with a cast of thousands.

A Life in the Day
Client: Volkswagen
Director: Chris Palmer
Chris Palmer, founder of Gorgeous, produced 'A life in the day' for the launch of the new VW. While imparting the company's magic to the development of the VW Golf, Palmer simultaneously manages a sly bit of cultural history.

Honda Sense
Client: Honda
Director: Peter Thwaites
Peter Thwaites joined Gorgeous in 2000 and has quickly made a name for himself, deploying his cinematic style to "tell the story the best way he can". 'Sense', produced for Honda, is a perfect example of how this can work.

NSPCC Silence
Client: NSPCC
Director: Peter Thwaites
Proving that television advertising can rely on visuals alone, and getting across the point in the most thought-provoking of ways, this completely silent NSPCC commercial is effective and beautifully shot.

ADVERTISING SHOWCASE: 4
Brown Bag Films

Established in 1994, Brown Bag Films is an Academy Award nominated animation and post-production studio in Dublin, Ireland. The company produces 2D, 3D and stop motion/claymation animation as well as motion graphics for local and international markets. Other work includes TV series and online editing and compositing for animation and motion graphics.

Brown Bag has recently finished a series of commercials for Young Euro RSCG, AFA O'Meara, Owens DDB, and Grey Advertising Worldwide (Beirut) and it is also working on animation for a prime-time US TV show, Drew Carey's *Green Screen Show*, a new series that combines live-action improv comedy with animation.

It recently won two awards for our Jacob's Fig Rolls commercials at the Shark Awards, an international advertising festival.

Clients include Nickelodeon, Conduit Ireland, Spain, Austria & UK, Lurpack, Aer Lingus, SmithClyne Beecham, Saudi Arabian State Television, Tipperary Mineral Water, CNN, Nikon, Lipton's Tea and many others.

KEY CREATIVES:

Darragh O'Connell, Director
Darragh is Brown Bag's Animation Director and is the creative lead on all projects.

Susan Baskett, Commercials Producer
Susan is responsible for Brown Bag's busy commercials department.

Gerald Murphy, Head of Development
Gerald oversees the development of BB's projects, working closely with the scriptwriters.

Brian Gilmore, Facilities Manager
Brian runs the post-production facility and apparently loves anything with a plug attached to it.

Jackie Leonard, Production Manager
Jackie ensures that projects and budgets run smoothly at all times and is the main point of contact for clients throughout the job process.

Cathal Gaffney, Producer
Cathal's role is primarily in raising finance and co-producing on original projects for animated television series.

[w] **www.brownbagfilms.com**

Jacob's Fig Rolls
Client: Young Euro RSCG – Dublin
Director: Darragh O'Connell
Brown Bag was approached to create a commercial based on its own Oscar nominated short film 'Give Up Yer Aul Sins' After auditioning more than 150 kids and asking them questions about the product while recording their responses, Brown Bag had completely natural and off guard reactions. The original animators of 'Give Up Yer Aul Sins' then got their hands on the soundtracks and got stuck into the acting required.

Pampa Juice
Client: Grey Worldwide Beirut – Lebanon
Director: Darragh O'Connell
These commercials used a popular Lebanese character known as 'Jean Luc' – a slacker with a taste for Sushi.

Jean Luc was shot in a green screen studio in Beirut and the three forty second spots were shot in two days. The footage was brought back to Dublin and offline edits were created and sent to the clients for approval. Brown Bag had three months to turn around the three spots.

Arla Foods – 3 Cows cheese
Client: Grey Worldwide Jeddah – Saudi Arabia
Director: Darragh O'Connell (animation), David Deveson (live-action)
For this Arla foods commercial, the live-action shoot took place in Beirut and then after a locked-off edit was created the footage was brought back to Dublin.

Authentic Arabic bread survived the trip back and this was then scanned in and treated in *Photoshop* to provide the correct texture for the CG bread. Final lighting, drop shadows, and reflections was completed in *After Effects*.

McCambridge Bread
Client: Brian Wallace Advertising – Dublin
Director: Darragh O'Connell, Brown Bag
Brown Bag tells us the objective of this commercial was to show that McCambridge bread was a traditional, all natural product that was full of goodness. So naturally when the company suggested doing the job in CG animation it was initially a hard sell. Brown Bag did a number of tests and demonstrated that it could easily produce a rustic and atmospheric country setting using digital means. **ca-p**

Illustration: Nishant Choksi, [w] www.advocate-art.com

Getting into advertising

Advertising work can be both demanding and rewarding in equal measure. The trick is to make yourself an indispensable link between brands and the buying public, connecting the value of one to the needs of the other...

In the battle for the hearts and minds of modern consumers, creativity has become the weapon of choice for self-conscious brands. And while this job becomes increasingly difficult as audiences grow ever more critical, new opportunities for advertising have arisen. As traditional mediums have fractured and new ones enter the fray, advertising strives even harder not to look like advertising. For the creative professional, there's rarely been more potential.

But despite these changes, one thing that seems to remain constant is the seemingly stoic approach taken by the industry to newcomers. This is one field which will never knowingly tolerate anything less than the best from its talent. Unfortunately, knowing what constitutes the best isn't always that easy and the aforementioned fracturing isn't helping the situation either.

From TV, the web, print and illustration, we've consulted a selection of experienced individuals from advertising's various media to see what knowledge can be gleaned from their hard work. The ad world, it seems, isn't all that hard to understand.

Which would you like first?

The good news is that the advertising industry values its raw materials. As a working illustrator, Henry Obassi has direct experience: "In advertising there is a definite element of respect that I personally have experienced from the majority of agencies." That's comforting news and frequently at odds with experiences in other avenues, as Henry is happy to testify: "This is definitely not the case with other areas of the commercial market involving illustrative commissions, where blatant piss-taking has become commonplace."

Paul Matthaeus is CEO and Chief Creative Officer of Seattle-based ad production firm Digital Kitchen, and he agrees that the creative still has leverage: "Advertising is still embraced as a valuable endeavour by the world's major brands," he says. "Spot advertising is a highly concentrated and mercurial art form – it demands a lot from the creative." Put these two factors together and you have a lucrative but very closely scrutinised handshake between the creative and commercial worlds.

And, of course, the business is renowned for its professionalism, which can be both a blessing and a curse, as Henry Obassi explains: "When ad agencies are commissioning, they know exactly what they want visually, making illustrators' lives relatively straightforward." That's a good thing if you're fully on top of what you do, but the concept has a wider application. "Generally speaking, just be professional in all matters concerned with the job," says Henry. He means *all* aspects: "Shit, like time keeping, being contactable, being prepared to change images with minimum fuss." These sound like small beer next to the production of great visuals, but the ad game is much more about relationships.

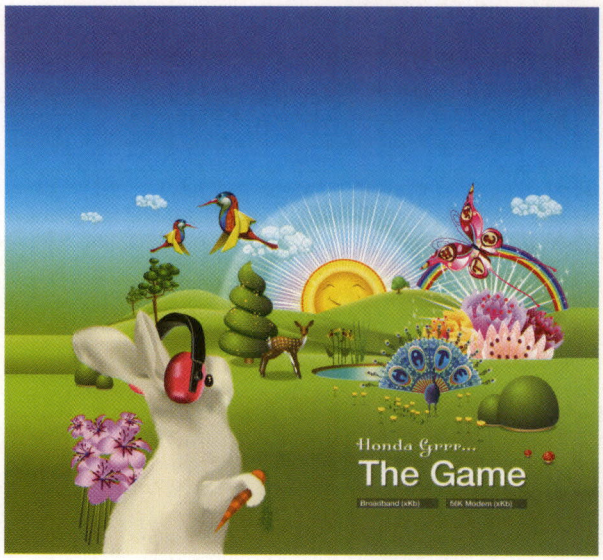
Playing the Honda Grrr game

Unit9, working from its small Hoxton studio, produces some particularly cool websites. As a result, it was approached by Nexus London, the ad production company, and the agency Wieden+Kennedy to produce a game to complement Honda's TV commercials.

"We decided to not focus too much on the technical detail of the game," says Yates Buckley, Technical Director. Instead, the team focused on trying to work out what kind of world could reflect the basic concept behind the ad. "With Wieden+Kennedy we got to this rabbit wearing earmuffs, hopping around a world of unpleasant technology that he could smash with a hammer." Who said it wasn't a creative business?

It was technically challenging too: "As the ad campaign was entirely created in 3D, we had to 'fake' a three-dimensional environment using *Flash* and 2D drawing techniques." Unit9 was, at least in part, taken on because it had the skills to bridge that particular gap. "We've achieved a result," Yates concludes, "which has its own personality but also blends in seamlessly with the campaign."

See the finished game at **[w]** www.grrrgame.com.



'Grrr' cleverly replicates the 3D environment of the original ad.

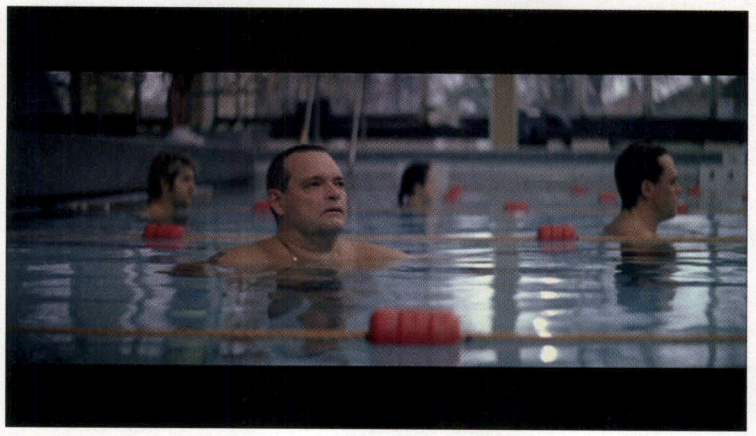
Right: Top illustrator Henry Obassi has a measure of respect for the efficiency with which the ad world goes about its business: "When they're commissioning, ad agencies know exactly what they want visually. This makes the illustrator's life relatively straightforward."

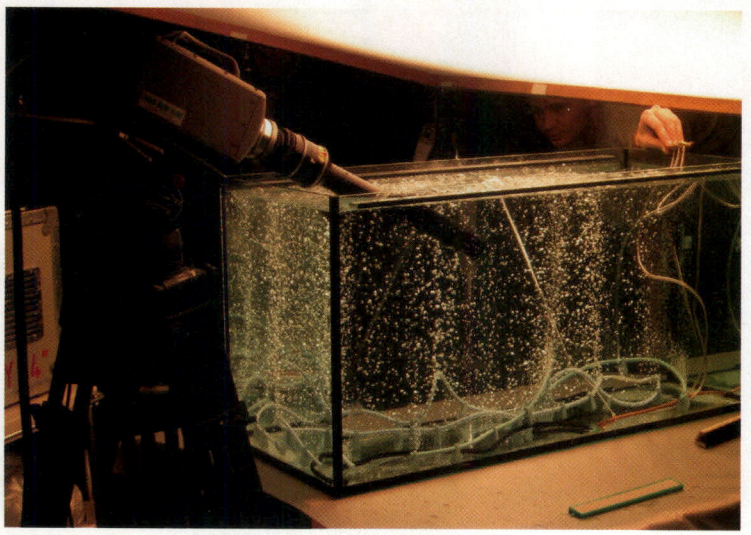
Opposite page, from top to bottom:
The beautifully rendered work of Seattle-based ad production firm Digital Kitchen for *Nip/Tuck*.

Noticed by HP's California-based ad agency, Goodby Silverstein & Partners, 'Grrr' led directly to Unit9 designing this interactive Christmas card for the IT giant.

Peter Thwaites at Gorgeous Productions directed this brilliantly affecting ad for the NSPCC.

Advertising can be a technically exacting business. This scene shows a camera capable of shooting 100,000 frames per second in use on a Digital Kitchen production.





Bill Cumming is Creative Director at graphic design firm The Nest. Having just joined forces with ad agency St Luke's, Bill and his team have an interesting viewpoint. His opening remark keeps the theme going: "In advertising there are more retained relationships with clients. Most other types of design work are project based." This means you need to be able to communicate. "This might take longer than working on a project-to-project basis," he says, but it gives you the opportunity to develop an understanding and even produce some interesting work.

The right stuff

So what qualities does it take to break into the advertising game? "Many, which makes this field tough to penetrate," says Paul Matthaeus. He gives a few examples that always go down well: "Classically trained designers that work fluidly in motion; animators that work with music; designers that are strong conceptualists." It looks like you need to be able to bridge a lot of gaps.

A former Director of Photography, Peter Thwaites now works as a Commercial Director at premier ad production company Gorgeous. He fits the multi-skilled bill pretty neatly. Unsurprisingly, he sees things similarly to Paul: "It's different to other types of work — you're the head of a creative process." This position is compounded by the scale of the operation: "It's smaller, so by definition more has to be generated from me than a team, as it would in a larger production."

Bill Cumming comes at it from another angle: "I'd say the need for teamwork is important." This isn't the contradiction it seems because if you can't do it yourself, you have to be able to pull together. "You need to be open to ideas wherever they come from," he says. "You also need the ability to think fast and be critically objective." Paul meets him there: "Naturally, some of our people are better at one than the other, but it's our job to make those disciplines coalesce in a way that delivers a very precise intangible."

And the greater part of teamwork is understanding what your fellow team-mates do. Henry illustrates the point: "When I work I am constantly aware of how my work is to be produced. Having that understanding makes life easier for the art director." All of this helps you develop a good working relationship so that the technicalities become less of an obstacle to the production of top-class work.

The rigours of difference

But there's more to it than that: advertising has an insatiable appetite for originality. Few insiders would disagree with Paul Matthaeus when he expresses his belief that: "It's more demanding than casual spectators are inclined to believe. It's very deceptive — so much needs to be taken into consideration: the brand aura, the competitive landscape, rewarding the consumer for their attention."

None of this is straightforward, but what it means, according to Paul, is: "Getting this kind of work is based on a track record and that's tough to develop given all the elements that go into it." Henry will tell you the same thing: "Ad work can be harder to get, especially if your work is considered 'niche'." Somehow you have to offer the right blend of 'the same but different' so the agencies know what they're getting and what they're getting is 'different'.

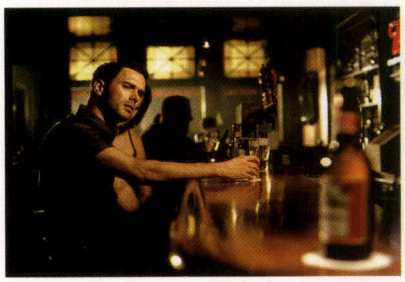
Web design company Unit9 is busy beautifying one of the newest and least understood outlets at the advertiser's disposal. Yates Buckley, Technical Director, conveys the Unit9 proposition: "The difference is that our speciality is not in 'producing' but in 'presenting' online content." If you didn't get it first time, here it is again: "What makes Unit9 different is in the way we translate and communicate online content." The point is that you have to ›

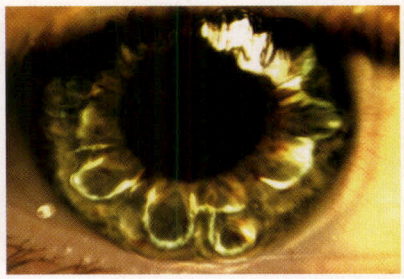
Truly refreshing

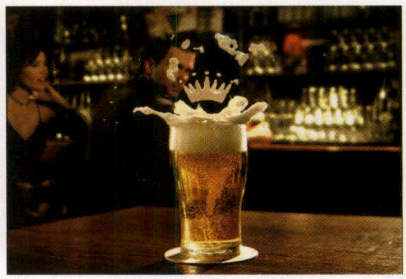
"Bud 'True Refreshment' was a bit of an anomaly," says Digital Kitchen's Paul Matthaeus. "The agency came to us with little more than the challenge of doing spots that focused on the sparkling visual nature of the Budweiser product and the humour they had developed in the past." This crosses the usually firm boundary established between production and origination, but Digital Kitchen wasn't about to say no to such prestigious work.

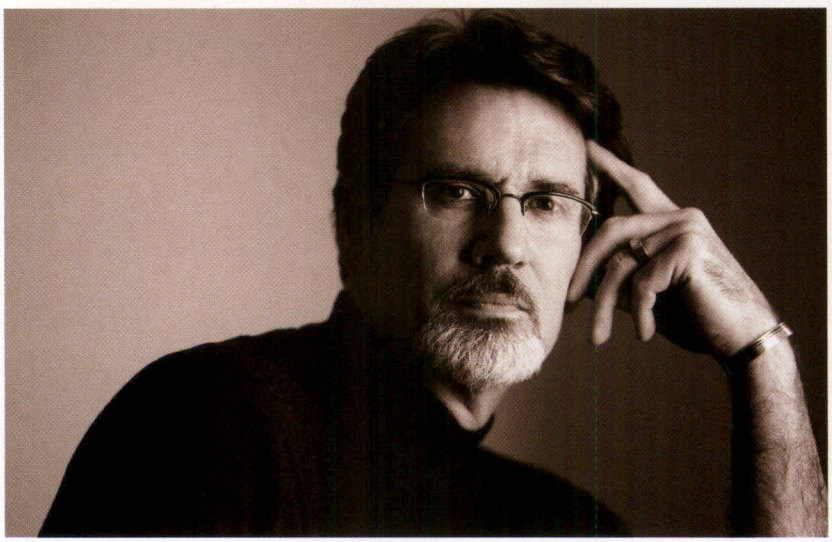
"The assignment was to tell essentially the same story across several different demographics and lifestyles," Paul recalls. "We researched music and fleshed out a complete campaign that addressed multiple markets for the client." Then production started: "For half of the Bud work, we choose Prague because of the European character we needed for the global spot."

As always, the job was technically exacting: "Shooting both 35mm film and ultra-high speed digital capture." And after shooting, it's post time: "We returned to our studios for film-to-tape transfer, editing, visual effects, motion design, music research, compositing and finishing." Asked about average budgets, Paul lets the figures speak for themselves: "We've done spot packages for less than $40,000, and more than a million." There is no average.









Top: Shots taken from the 'True refreshment' commercial which Digital Kitchen produced. The production, according to Paul Matthaeus (pictured above), was "a bit of an anomaly" as it involved the production company in generating the concept from the ground up. Proof that you have to be flexible in the advertising world.

GOOD AFTERNOON SPORTS FANS AND WELCOME TO BOLTON VERSUS TOYTOWN.
YOU'VE JUST JOINED US AS JAY JAY PREPARES TO TAKE A FREE KICK IN THE DYING SECONDS OF EXTRA TIME.
LOOK AT THE SIZE OF THE TOYTOWN GOALIE. HE'S A MONSTER....
CAMPO WAITS.....
SO DO THE AWAY SIDE.....
THE REFEREE BLOWS
WHEEEEH!
GOAL
Get live commentary, up to the m
reports and video clips of the go
Visit Orange World on your phone or www.orange.co.uk/
Official Communications Partner of Bolton Wanderers FC

Left: Illustrator Henry Obassi's work for Orange

From top to bottom: More work from Gorgeous

Digital Kitchen's work for renowned photographer Annie Leibovitz.

understand your medium and offer a way to master, or at least tame it a little, on behalf of your client.

Yates also confirms what we've heard about the other media: "Advertising work is probably harder to get." This is particularly true for independents: "A lot of advertising companies either have their own in-house interactive team or collaborate with a particular digital agency that produces most of their online content." It's relationships, you see. And what's there at the beginning? "The first impression that's left after visiting a site is like the first impression one gets by meeting someone in person," says Yates. "It's especially important if it serves as a self-promotional tool."

The brains behind it

"Rarely are we hired just as an executional arm without a brain attached," says Paul Matthaeus. The usual experience at Digital Kitchen is that agencies are looking for something above and beyond, or as Paul himself puts it: "Usually our clients are asking us to plus their boards or scripts on some level." And in spite of the generally conservative approach of most clients, advertising remains a field dedicated to breaking creativity: "Despite the corporate committees, 'engineering consent' to do interesting work is often less arduous in traditional advertising than with most entertainment studios," says Paul. As in the US, so in the UK, "Believe it or not."

The progress from client to production is pretty standard across the various media. Henry takes up the story: "The art director develops a campaign strategy to promote a particular brand. If it involves illustration as the main visual medium, he or she will shortlist image makers that fit with the concept." This is when the artists in question will be called on to make their first contribution, to pitch for the work. Once the pitching stage is over, the artist will work in close collaboration with the art director till the fat lady sings.

Surprisingly, the artist is rarely pressurised to 'sell sell sell'. "The agency comes up with the idea," says Peter Thwaites. "My job is to find the best way to film it." The art director meanwhile, acts as a kind of interface between artist and commerce: "Fundamentally my work isn't about selling tomatoes," Peter adds. "I'm there to interpret an idea. They are trying to sell tomatoes." When you think about it, that makes sense – after all, if he were good at selling tomatoes, he'd be working on a market stall, not directing cameras.

It's not all roses though, as Yates Buckley points out: "As we collaborate with the advertising industry, there's not always the creative freedom that we might wish for." But even here it's a question of balance: "But simultaneously we've always felt able to contribute ideas and take part in the evolution of projects." You have to be realistic, advertising is very highly scrutinised, measured and studied from all sides. There will inevitably be constraints.

Henry Obassi is totally down the line: "Advertising is always gonna be about the generation of money and that will never change." This is neither good nor bad, says the artist: "I am not soap-boxing here." Generally, creatives are involved because the agency believes they have what it takes to make a product attractive to the right people. "That for me is the most important thing to grasp," says Henry. "Yes you want to create visually stunning work and have the general public empathise with your artistic catharsis, personal therapy or world messages for peace. But at the end of the day that is not why one was hired." ca-p

To find out more about the designers featured, visit **[w]** www.d-kitchen.com, **[w]** www.gorgeous.co.uk, **[w]** www.ppaint.co.uk, **[w]** www.unit9.co.uk.

Illustration: Lee Basford
[w] www.meisai.ne.nu, [w] www.fluidesign.co.uk

Studio photos: Johann Chan
[e] johann.chan@futurenet.co.uk

50 creative advertising tips

Eight top creatives from world-famous ad agency St Luke's bring you the ultimate advertising tips...

Over the next four pages, we delve into the minds of some of the world's leading advertising creatives from St Luke's agency in London, bringing you the information you need to break into the advertising industry.

You'll discover tips on how to come up with the best ideas possible in the shortest time possible, learn how to realise a brief to its full potential, and find out the secrets of designing successful print ads. We've also asked the agency to dish out top tips on creating ads for TV, and offer advice on selling a product in a creative way.

Once you're read our expert tips, turn to page 24 for our exclusive interview with St Luke's – and find out about the company's clients, working processes and amazing results...

continue

1. Generating concepts and ideas

Andrew Hampson

• Never judge an idea immediately. Write down everything you can think of because you may want to come back to it later. There's always another solution, but ideas almost never come out of thin air. Look around you, absorb things, be interested, and the ideas will come.

Natalia Frizzi and Jamil Bhatti

• Immerse yourself in anything and everything – it can all help spark ideas.

• Get to know your product. Read everything you can about it, think about whether there's anything anyone hasn't noticed about it – is there something in the way it's made, where it's from, and so on?

• Once you know your product inside out, extract and express the benefit as clearly and simply as you can. It'll make your life easier.

• Write down all your ideas, even the rubbish ones. Then thin them out and keep thinking. Even if you cracked it straight off, which is rare, you'll need to carry on coming up with ideas to be sure you have, in fact, got it right.

• We find it best to brainstorm the brief as a team, then think about it separately for a while. Next, we look at everything and think on from there.

• Keep abreast of developments – you need to know where advertising has been and where it's going. Read *Campaign*, look through old *D&AD* annuals, go to websites such as www.adcritic.com and www.bestadsontv.com, and flick through magazines.

• A good idea is usually scaleable, so it works easily across a board, poster, in print and on TV.

Andy Drugan

• When we get a new brief, the first hour of creative thinking is the most important. As a team, you need to flush out all the strange, unusual and crap ideas from the top of your brain. Hopefully some interesting thoughts will arrive at this stage too. Make sure you come back to have a look at these first thoughts a few weeks down the line – you may have overlooked something.

• It's not a bad idea to use the most obvious ideas as a starting point. The more 'true to life' an idea is, the easier it will be for the audience to relate to it. You need a strategy, because if you start with an airy-fairy idea, no one can relate to it. Start with something that's true to life, and go crazy with that thought.

• When it comes to getting your ideas down in a logical way, simply work in paragraphs. Don't try to write TV or press ads. Write down an idea in a four-line paragraph. If it's interesting enough, the TV, print and radio thoughts should spin off it. Staring at a blank piece of paper while trying to write a headline will send you mad.

• If you can't think of any ideas, simply start writing. It might be shit, but at least you're flushing all the weird stuff out of your head. The ideas will start to come then (even if you're not sitting at your desk) because you've started your brain ticking.

• If you're still stuck, go for a walk and look out of the window. Take the first interesting thing you see and force yourself to write an idea or story about it.

Alan Young

• Don't judge your first ideas – just get them down. Nothing is too stupid. Give everything the overnight test. Listen to your partner; listen to your client; listen to everyone – they may already have the answer.

Helen Moriarty

• Don't dismiss any creative ideas too early – the 'wild card' idea could be the solution. Don't judge creative work immediately. I'm a big advocate of the 'overnight' test. Absorb everything around you, try to engage with the target market, eavesdrop on people's conversations. And remember to take regular breaks when brainstorming. Once you feel you've covered all the bases, ignore the brief and think freely, write everything down, ask yourself 'who, why, where, what if, how, when?' Keep it simple, constantly asking yourself if your main point is a truth.

2. Realising a brief

Andrew Hampson

• Sometimes the obvious answer is the right one. If you think the brief is wrong, challenge it. Clients don't always know exactly what they want, and experience is knowing when something is wrong, not always when it's right.

Alan Young

• Keep challenging. Keep pushing yourself and the client. Talk to every stakeholder. Make sure you have identified the right audience and you know enough about them.

Helen Moriarty

• Be very critical of each tiny point and challenge the brief when necessary. Trust your intuition.

3. Designing print ads

Andrew Hampson

• If you try something and it doesn't make the ad look any better, try something else. If it doesn't add to the communication, don't do it.

Andy Drugan

• As a copywriter, I still feel I'm responsible for the look and feel of print work. If I write a script, I'd expect my art director to make a few suggestions.

• A great print ad should be simple. You should be able to stick your layout at the other end of a corridor and still know what brand it's advertising.

• Great typography can make a campaign. If your art director is precious about wanting to do his own type, he's an idiot. I'd much rather give a campaign to a typographer and see what you get back. It's great fun working with them and understanding why they use certain type styles and so on. Their hard work will also make you and your art director look great. You have to stick close to them though and really push them. If your print campaign looks rubbish, it's your fault.

• Most large agencies have an art-buying department, who can suggest wonderful photographers to you. Have a look at their portfolios and explain to the art buyer exactly what the idea needs. If they still can't find the right photographer, don't be afraid to do research on the web to find newcomers. There are lots of brilliant photographers who never show their work to ad agencies.

Natalia Frizzi and Jamil Bhatti

• First off, the design of your print ad should be born from your idea. To help you come up with ideas, immerse yourself in good design – watch films and pop promos, go to exhibitions, read magazines such as *Creative Review*, *Eye*, and so on.

• Try to be fresh and interesting, because this is the only way the work will stand out. You can pretty much bet everything has already been shot at least once.

• It's essential to communicate with your audience. Ensure your design fits the audience you're trying to reach.

Alan Young

• Try to get it to come from what already exists: logo, packaging corporate colours, for example. When you've got a few looks of your own, browse through lots of arts and graphics books – some of the ideas you encounter will inform yours.

Helen Moriarty

• Ensure the art direction doesn't get in the way of the idea. It must add to the communication.

Mike Hughes

• No rules, just instinct. However, a good starting point is to be aware of everything that has gone before – figure out what's good and bad about it, then create something that's much better.

• Trust yourself and don't compromise on what you originally set out to do.

4. Producing TV adverts

Andrew Hampson

• Use the best director you can afford. 'Simply' is the only way to get your message across.

Helen Moriarty

• Make sure that the director shares your vision.

Andy Drugan

• When you're ready to shoot a commercial, you need to find the right director. In my experience, a low budget doesn't mean you have to work with an inexperienced director. A great idea will raise interest among some middle- and heavy-weight directors. They might want to shoot your idea for a bit of fun, to win awards, or to beef up their reel.

• Leading up to a shoot you'll have a number of meetings with the director and the producer. And in each meeting you should bring along more and more new ideas. Hopefully you'll inspire your director to try something he's never considered before. Of course, you could simply give him or her the script and see what you get back. But my advice is to stick close to your director and keep throwing in ideas to see if they work.

• If your commercial is crap, don't go around blaming it on poor budgets, time restrictions, the production company or the client. Don't even blame the director. Blame yourself.

• If your commercial is brilliant, everyone wins. You'll strike up a great relationship with the director and hopefully he'll go around telling people how wonderful you and your agency are to work with.

Alan Young

• Are you sure you have a TV idea? Not something that would be better on radio or in print?

• Do you have a clear vision of how you want it to work? Are you sure the client, your colleagues and your director are on board with that?

• Remember you may only get to make one TV ad all year. Is it good enough?

Mike Hughes

• Convince yourself the script is good before you sell it to anybody else.

• Be friendly to your TV producer.

• Try to pick a director because he's good (not because he has an ad that is close to your script).

• Bear in mind that most of the best directors in the world don't do ads, yet. So look around.

• Don't slack when you've got a good director on board, because the rest of the team you pick will make or break your ad.

From left to right:
Alan Young – Executive Creative Director
Mike Hughes – Art Director
Andrew Hampson – Art Director
Helen Moriarty – Copywriter
Andy Drugan – Copywriter
Jamil Bhatti – Art Director
Natalia Frizzi – Copywriter
Julian Vizard – Head of Art

5. Sell a product creatively

Andrew Hampson

• Ask the questions 'who, what, why, where and when?' Push each and every thought in each and every direction. Outline exactly what you're trying to do (it is rarely just sell more). Be brave and work hard. If it gets you excited then do it. How would you persuade a bloke down the pub to buy it?

Andy Drugan

• The best way to make a product stick in people's minds is to place the product up front. It's much more difficult to put the product in the first few words of dialogue. It also means the client won't make you stick a gigantic logo on the end.

Natalia Frizzi and Jamil Bhatti

• Ultimately the way you sell your product comes from your idea. If you've got a good idea then push it as far as you can. Explore other mediums such as web virals, ambient media and stunts, which can all help to expand an idea and show that your thinking isn't just confined to press, poster and TV. These mediums are especially good if you've got an edgy or experimental campaign, because it's easier to get away with more online and still reach a huge audience.

Alan Young

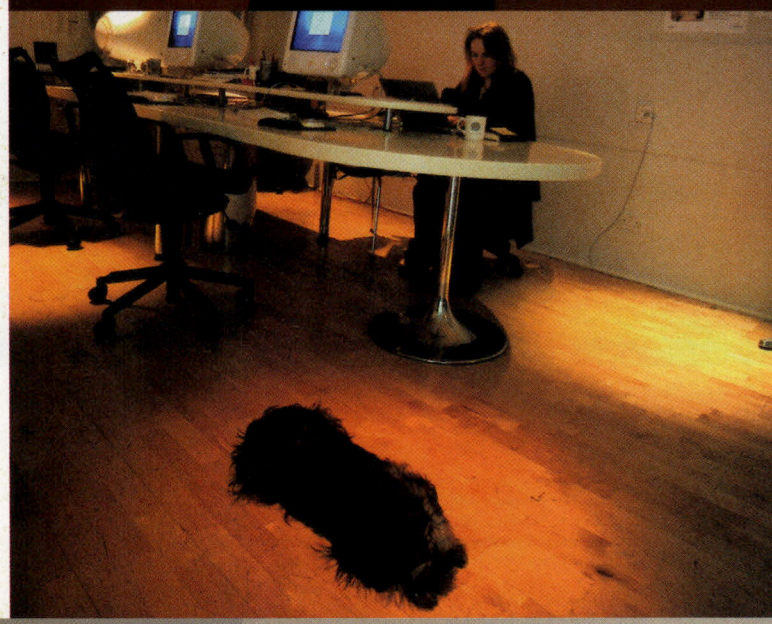
• The more you know about your audience, the greater the chance of finding a fresh, exciting and appropriate way to sell to them.

Helen Moriarty

• Really try to empathise with your target market, developing each thought as far as you can. Be critical of your own work, and decide what exactly you're trying to do – for example, the brand leader can have the freedom to make a much more general point. Be careful of the tone you adopt, and make sure you pursue any thoughts that excite you.

Mike Hughes

• You talk to the client. You write your brief. ca-p



Profile: St Luke's

There's only one verifiable saint in the world of advertising: St Luke's. This agency reveals what it's like dispensing salvation to brands that have strayed from the path of righteousness...

Above: The creepy but incredibly effective Gremlins campaign for the DfES, complete with exploding Gremlins (a version which was banned from daytime TV).

Far right: At St Luke's clients are met and dealt with in rooms which reflect the nature of their particular business.

St Luke's is an interesting proposition. An ad agency with an ethical stance, a commitment to its employees and a genuine interest in exploring new ways of working. Specialising in understanding the often entrenched problems of its clients and finding clever solutions to them has brought the agency a strong reputation based on quick thinking and collaborative development.

"We don't like having the answer and telling clients this is how it is," says Al Young, Executive Creative Director. Instead, the St Luke's philosophy is one of engagement with its clients, working together to achieve the best possible results. Head of Art, Julian Vizard, describes the client profile: "They're companies who need a little bit of us. Brands who've had a tough time and want to see some change."

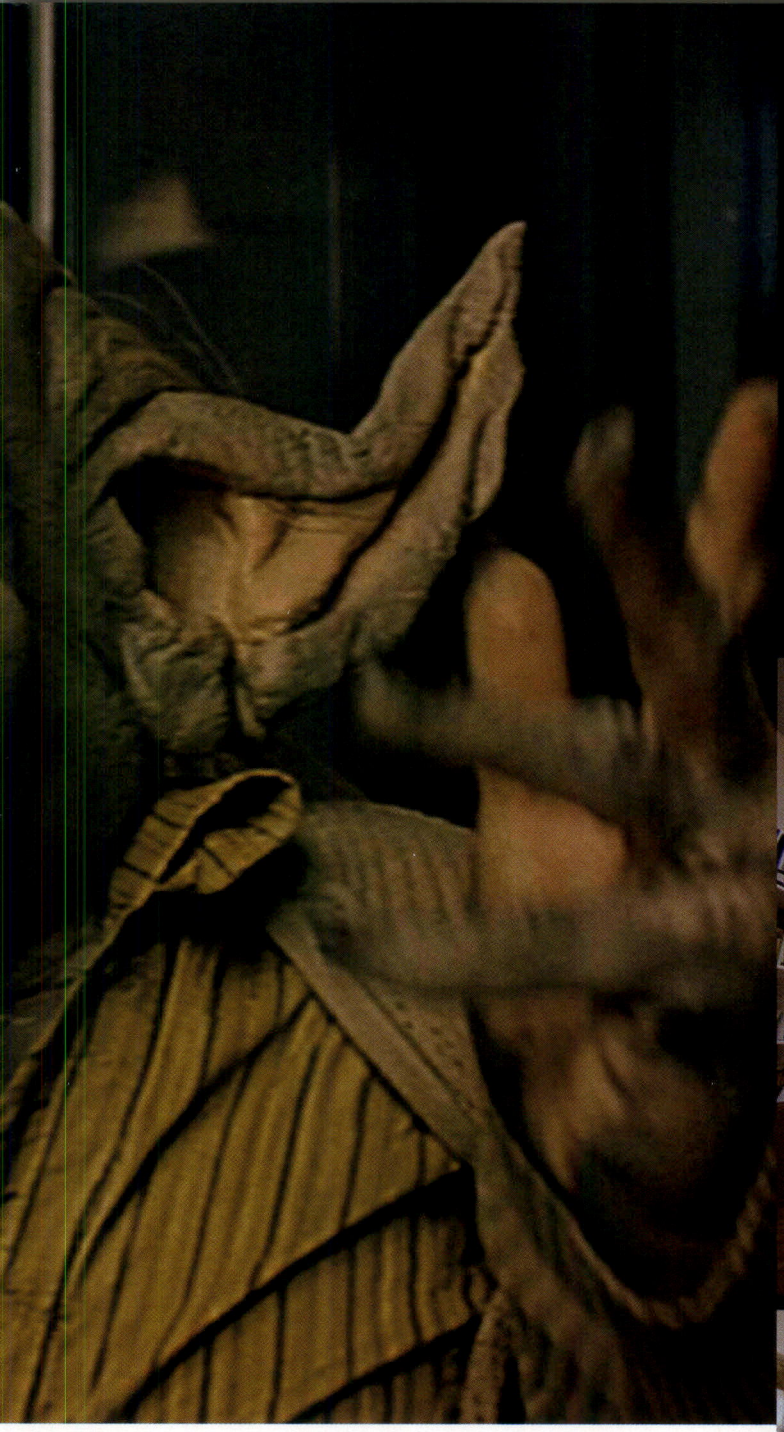
Including names such as BT, Clarks and the Inland Revenue, they aren't exactly struggling, they just have troubles. "They generally seem like quite knotty problems," explains Al. Summing up his company's approach pretty neatly, he adds: "They need us to be in it together."

Meet the family

St Luke's isn't exactly what you'd expect from an advertising agency. Of course it makes adverts and tenaciously fights a corner for the brands it takes on, but it's a question of attitude. One of the first things the two team leaders agree on, with a bout of good humour, is Al's observation that St Luke's is "a very good-natured company – it's quite a familial place."

Following that train of thought, Julian plays on the traditional picture of agency life: "It's not like everyone's just brisk and professional." (An image of Jaws in a suit swims by.) "If you do get into the shit, people here will help you out. In a lot of places they'd enjoy just watching you sink deeper." This family atmosphere doubtless stems from the fact that the firm is cooperatively owned. It has different DNA to other agencies.

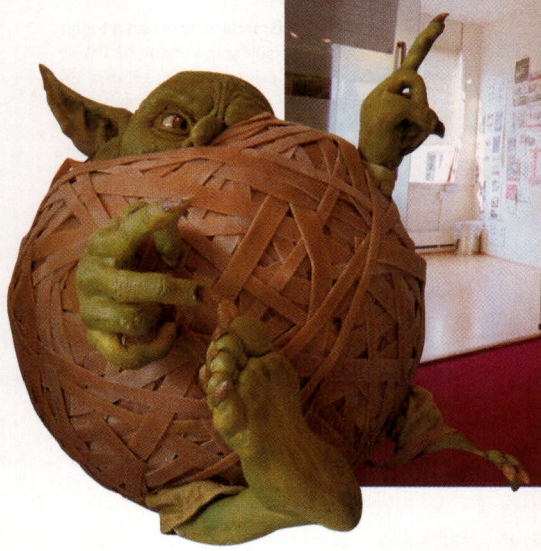
And the St Luke's family is expanding, from 70 to around 100 in London as St Luke's joins forces with graphic design firm The Nest. While around the world, from India to Stockholm, an extended family is also taking root. It's enough to warm the cockles.



On the run from Omnicom

St Luke's used to be the London office of one of the biggest ad agencies in the world: Chiat / Day, the company responsible for many great advertising moments including Apple's breakthrough 1984-style TV spot of the same year (see page 54 for more on this seminal advert). When, in 1995, the parent company decided to sell out to the giant Omnicom, making St Luke's part of TBWA\, the reaction in London was close to insurgency.

"Many of us just couldn't accept it," recalls Al. So a plan was hatched: "The whole thing was being referred to the Monopolies and Mergers Commission so they didn't want anyone making waves." The team therefore decided waves were the way forward, as Al explains: "We



Above: The London office. "It's a very good-natured company – quite a familial place," says Al Young, Executive Creative Director.

basically made ourselves a thorn in Omnicom's side." This tactic paid off. In fact, it was surprisingly easy for St Luke's to cede from the new parent company. The buyout wasn't about London, explains Al: "We even got a pretty good deal on the business." It was the sensible thing for Omnicom to do. They couldn't make the staff stay on – forcing the issue would have got them nowhere fast. As Al points out, "They would have been buying an empty building."

> "We're totally jointly owned... Jointly owned does not mean jointly run"

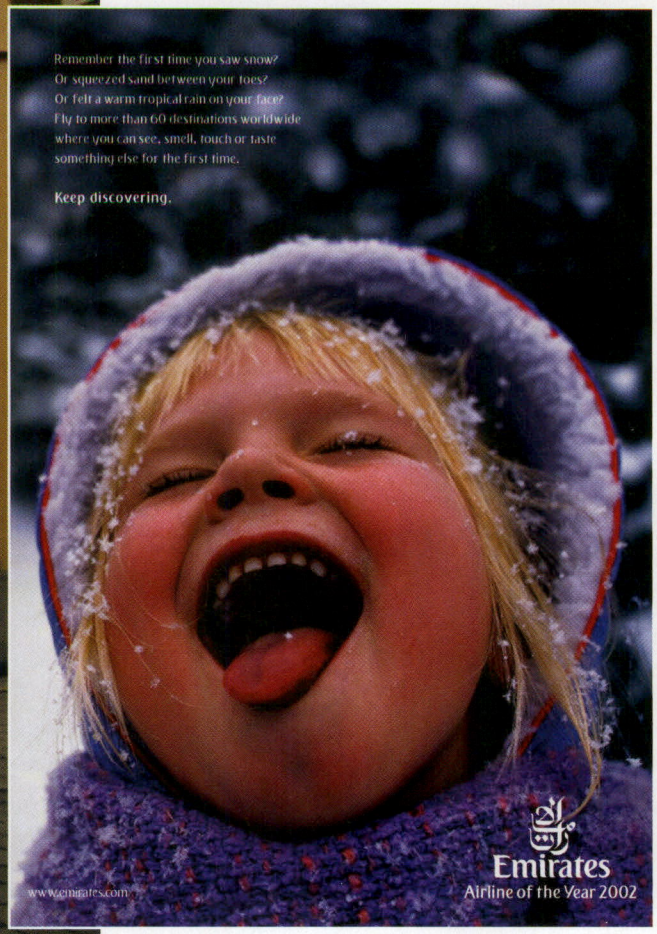
"London had been struggling," says Julian, fleshing out why Omnicom hadn't been overly concerned about the loss of the London operation. But things had begun to pick up even before the merger was announced. Al again: "There was a lot of new blood, new management too, and they'd started to turn it around."

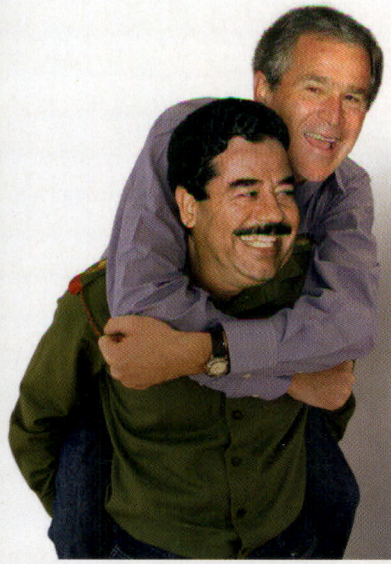
The quest

After the split, which became official in October 1995, St Luke's was established on a footing that would ensure a similar set of events could not befall them again. The new agency was set up as a Qualifying Employee Shareholder Trust, or QUEST. "We're totally jointly owned," beams Al Young. And before you start, that doesn't lead to decision by committee, "Jointly owned does not mean jointly run."

Today the employees at St Luke's continue to have their say on the business side of the venture, something which imparts an immediate feeling of belonging, lending weight to Al's earlier claims for the familial nature of the firm. "It also keeps your ego in check" – both Al and Julian find this comment very funny.

Still laughing when the subject of ethics is broached makes Al's answer sound suspiciously like a gag: "We offset our carbon output by planting trees in India." It turns out he's serious though: the firm also donates a percentage of its profits to charity each year. Then it's Julian's turn to talk company ethics: "Last year, the *Sunday Times* found us to be the second best


Remember the first time you saw snow?
Or squeezed sand between your toes?
Or felt a warm tropical rain on your face?
Fly to more than 60 destinations worldwide
where you can see, smell, touch or taste
something else for the first time.
Keep discovering.
www.emirates.com
Emirates
Airline of the Year 2002



Top left: A BT Business campaign promoting transatlantic calls. The moral of the story is not to stint on business phone calls, or you, um, get big dolls delivered.

Left: This image was produced for the *Sunday Times*. In the spirit of the times, St Luke's rebranded Christmas as a celebration of reconciliation and called it '24/12'.

Far left and below: These magical press ads were created as part of the Emirates brand campaign.

company to work for in the UK." The story turns to more laughter when he gets to the bit about caring management.

Get inventive

"We try to get creatives involved as early in the process as possible," says Al outlining how briefs are handled. "We like to get inventive early." This isn't always the best plan of action though, as Julian explains: "Creative people have a tendency to react too emotionally." This isn't a bad thing, but it can muddy the waters – the client-agency relationship is crucial.

Al's thinking here is interesting: "It's more helpful to try and disguise your preferences," he says. "That way the client feels the process is more like buying than

IKEA's German problem

Clients rarely roll up at St Luke's HQ saying everything's fine. After all, if you didn't have a problem, why would you go to an advertising agency in the first place?

On one occasion, IKEA had a particular problem with its German operation. It seems its customers had grown less than content with the ubiquity of its flat-packed products. Something needed doing.

Al takes up the story: "Germany is one of IKEA's most mature markets and people had just become complacent." The problem was, how to overcome people's reticence about the origins of their fixtures and fittings?

The answer was to make a feature of the problem: "Our TV spots showed people going to very great extremes to prevent people from finding out that their stuff was from IKEA." From seduction to physical violence, no holds barred: "Anything to throw them off the scent."

Above: Another memorable moment from the Gremlins campaign for the DfES.

being sold to." This is important because: "Once you have a client who realises you're not just concerned with your own creative agenda – that you have their best interests at heart – you tend to find they're more willing to take a chance."

"Things move a lot quicker than they used to – there's less thinking time"

So, ironically, more creative results can come about from keeping back the creatives. "Of course it used to be the case," says Julian in a confiding tone, "that creatives were kept out of sight because it added to the mystery of creativity." Doubtless, this is still a side benefit, as it is in any creative work, but times are changing. "We're happy to get the creatives involved at an early stage; it can only help our understanding of what the client needs."

Rolling on

Advertising changes all the time; it has to if it's going to convince an increasingly savvy audience that the latest thing really is the latest thing. But the nature of the business itself is also changing. "It's a rolling press," observes Julian. "Things move a lot quicker than they used to; there's less thinking time."

Another notable change is the emphasis now placed on branding. Al chips in with a handy definition of the term: "It's a personality that exists around the product to add value." Reflecting on this, Julian observes: "We never used to think about brands." It seemed more practical: "It always used to be products."

Julian continues: "It used to be more of a vibe," reflecting a time when that personality thing was more ephemeral. At St Luke's, when they did away with the office furniture they brought in the 'brand spaces'. Now, clients are met and dealt with in rooms which reflect their particular business, almost a logical extension of mood lighting.

"You have to remember, the advertising business has just gone through the biggest recession in its history," says Julian, highlighting the one factor which has been a major catalyst for change in the ad world. "People had to go from creative mode to

survival mode." This can't have been easy, with the excesses of the 1980s still pretty fresh in most memories.

Perhaps as a conditioned reflex to the whiff of pessimism, Al demonstrates the ad man's ability to detect a silver lining: "It's a phase... advertising is predicted to come back strong this year". And Julian backs him up in this respect: "With one or two exceptions, less has become more." These days, advertising is a more 'sensible' business he says, even if the world has gone into consumer overdrive. ca-p

See more examples of St Luke's work at **[w]** www.stlukes.co.uk. The company can be contacted on **[t]** +44 (0)20 7380 8888.

Buying art

One of advertising's biggest challenges is keeping tabs on the ever-changing landscape of creative talent. Having the best ideas in the world is useless if you can't find the photographer, designer or director who can make them a reality.

Along with the researches of the agency's creative teams, St Luke's has its own art-buying people who effectively work as the firm's talent scouts. "They know all the photographers and artists," says Julian. The same is true for the TV department, which keeps an archive of directorial talent.

"This is essential, particularly when you have a brief that's purely about coming up with the most creative solution," says Julian. "They arrange things such as portfolio breakfasts so the creative teams can get to meet photographers and illustrators and so on." These links themselves can even act as inspiration.

As Head of Art, Julian's no stranger to the overwhelming need to keep on top of things: "You have to be aware of everything so you can do something different," he says. "It's easy to get wrapped up in the day to day." And that is something St Luke's just won't let happen.

Above: There's a happy working environment in the London office. Last year, the Sunday Times found St Luke's to be the second best company to work for in the UK.

Feature : Realising an advertising brief

We follow world-famous retoucher and digital artist Steve Seal as he completes a fictional advertising brief...

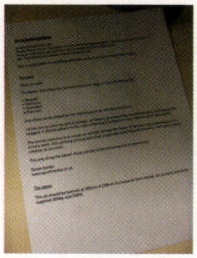
The world of fashion advertising would be a much less glamorous place without the retoucher. Spots are miraculously healed, wrinkles are ironed out, and fabrics are made to look as perfect as the models that adorn them. The images we see everyday in magazines go through a rigorous retouching process – with the *Photoshop* artist called upon at virtually every stage of the creation process. The retoucher has become as important, if not more so, than the photographer when it comes to selling a product and enhancing a brand. So what does the process of retouching a fashion ad involve exactly? We set out to discover the answers, calling on an experienced retoucher and digital artist and setting up a fictional brief. And that retoucher is Steve Seal of SEALSTUDIO.

Over 15 years ago, Steve was involved in the image-retouching revolution, when fashion designers were amazed with virtually anything generated by the computer.

After studying illustration and graphic design at college, Steve began working at Quantel, cutting his teeth on the then brand-new Paintbox systems. After a brief spell at the Moving Picture Company, Steve branched out on his own and joined forces with seminal fashion photographer Nick Knight, and illustrious art director Peter Saville, and became responsible for some of the most famous images of the last decade. Think of the amazing use of linear blends on Suede's *Coming Up* album cover ("Just an idea we came up with," says Steve, rather modestly). Or how about the beautiful surrealist image that is Björk's *Homogenic* sleeve? Or maybe the explosive *I've Been Expecting You* album from Robbie Williams (photographed by Elaine Constantine)? These unbelievable images are all the work of Steve's master retouching skills.

As well as the music industry, the pairing of Steve and Nick Knight ransacked the fashion glossies with both advertising and editorial work for such prestigious clients as Vogue, The Face, Dior, Alexander McQueen and just about every big name in fashion you can think of. "At the beginning, the big labels were maybe a little in awe of the computer and what it could do," begins Steve. "You could do almost anything and they'd think it was pretty amazing. But nowadays you can't be at all reliant on the technology." And Steve's latest work for the big fashion houses and ad agencies proves that his creativity and retouching genius is only enhanced by having the latest technology on his side.

So, with all this in mind, we felt Steve was well qualified to guide you through an advertising brief, being responsible for everything from art direction and concept generation through to photography and retouching. The brief was set, product delivered, and in around week's turnaround, Steve Seal came up with the advert you see on page 31. And here's how he did it...



Above: Working with artist and maker Sarah Hardie, we set SEALSTUDIO the brief. Sarah gave us a brief background on her working practice, and came up with these keywords for Steve:

- **Elegant**
- **Feminine**
- **Desirable**
- **Precious**

Right: Steve Seal on the shoot with his RZ medium format camera.

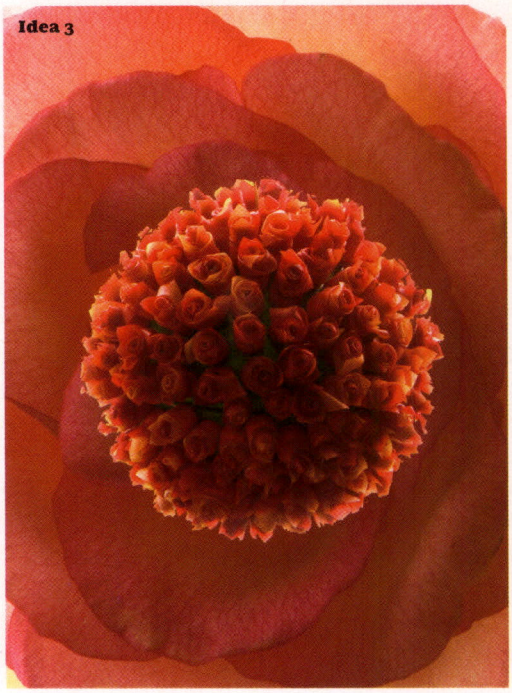
Working the brief

First came the initial ideas – we'll let Steve explain: "The way we worked was to shoot all of the bags individually on a D70 digital camera, gathering about a hundred shots in total. And from there we could think about ideas to see which would sit best with what we were trying to say. We could get an idea of composition, lighting and so on. After this we could move onto medium format." Steve goes on to say that the accessibility of digital SLRs have made life a lot simpler – originally it would have been pen and pencil at this stage, but with a D70 or similar, you have a relatively cheap way of generating ideas that give a better indication of the finished composition.

Three of the four ideas you see on page 32 were dismissed because Steve felt that they didn't necessarily comply with the keywords set out by the artist in the brief. The first idea, involving a model, was thrown out due to the complexity and delicacy of the subject being shot; Steve felt that the bags, in this case, had to speak for themselves. "What I soon realised was that the detail was extremely important. This started to come together as we were shooting on digital."

The second idea, involving all of the artist's bags, didn't make the cut either due to its over-complexity – again, the ad had to conform to the brief and the image didn't focus directly on the delicacy the artist wanted to portray. It was a more graphic-style ad, but did introduce the idea of using the artist's label, something that was realised in the final ad. Idea three introduced a flower-based theme to complement the inspirations of the bags, but the final ad, or at least the basis of it,

COUTURE BAGS WWW.SARAHHARDIE.CO.UK



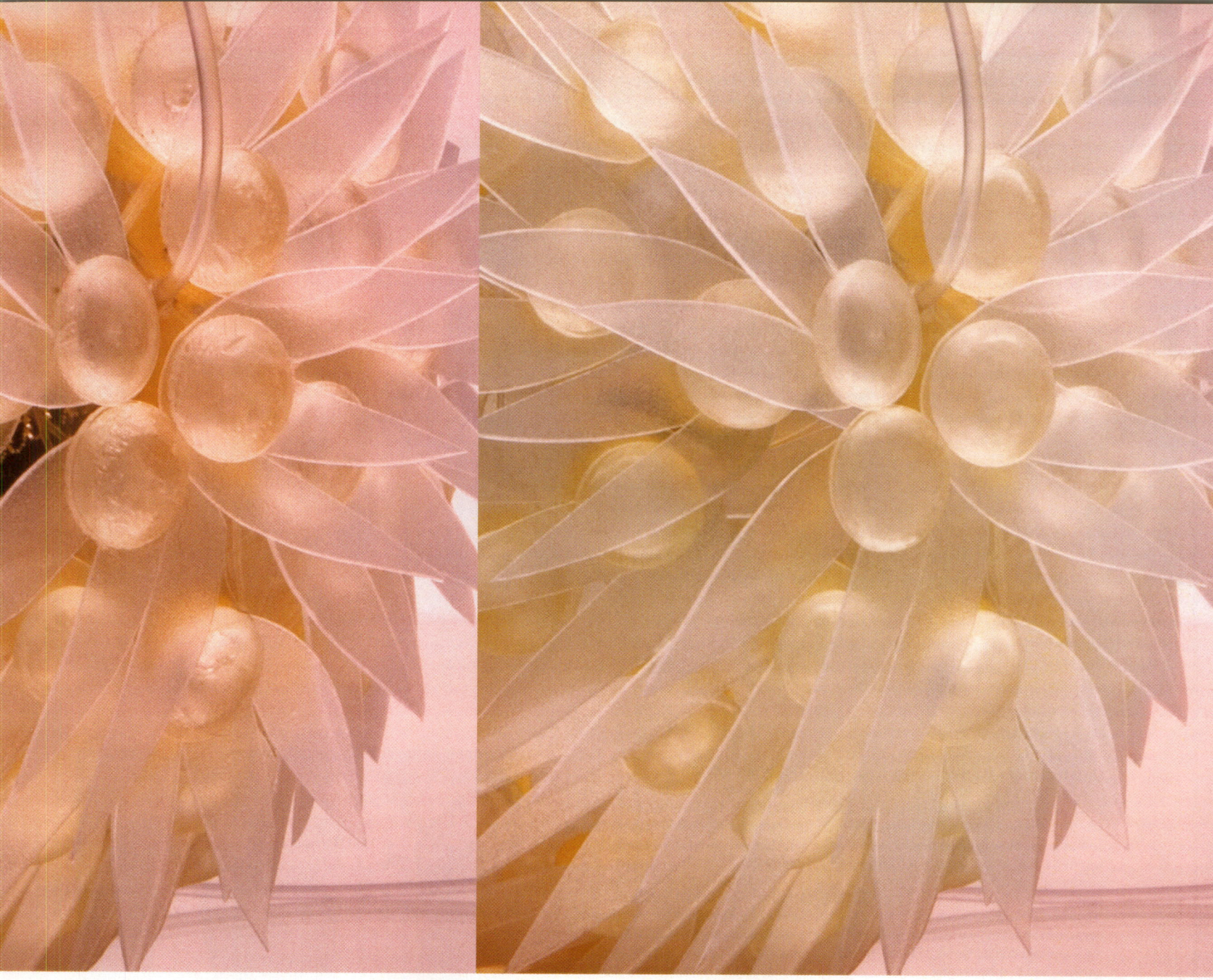
was decided in idea four, although the composition needed tweaking. Once the idea was decided upon, Steve set to work shooting the bag of choice – one that represented the keywords in the brief: elegant, precious, feminine and desirable. "The idea was a bit like a jewellery shop – the bags being shot close up to display their delicate nature. That's the feeling we wanted to get across," comments Steve. Rather than shoot entirely on digital, Steve shot the bag on Medium format – on a Mamiya RZ to be precise, scanning in the resulting prints at high resolution. A separate, locked-off image was shot for the background. Steve explains: "We took two shots, one for the foreground and one for the background. The locked-off shot means that everything is tightened on the tripod. Then, what you can do is, very quickly, drop one picture onto the other and combine them – no placement editing is needed as they're shot in exactly the same place."

> "The idea was a bit like a jewellery shop – the bags being shot close up"

Photoshop techniques

To combine the image, Steve used a technique that's probably not associated with professional retouching, yet proves extremely effective: "As well as a bit of masking, I mainly use the History Brush tool. What you can do is change the colour, for example, and then go back through the History palette. You could approach it cutting around every bit with the Pen tool, but then often you find that the edge is pre-determined and you end up blending and retouching the edges anyway." He continues, "I almost work the reverse way around. I blend things using big brushes – achieving a soft blend – if you used the Pen tool, unless you're careful, you can get a hard edge. I get bored with the Pen tool, really. With brushes you get the feel as quickly as possible, and you can always tidy up afterwards."

The next stage was to colourise the entire image. Steve simply uses *Photoshop*'s Colour Balance tools, preferring them for their simplicity and quick feedback. Steve



In the image above, you can see the image of the bag before, and after the final retouch. Notice how the clasp showing through has disappeared and the beads are now completely free of any scratches and imperfections.

tells us, "Obviously I use all *Photoshop*'s tools, and, if things are very specific, I use Curves rather than Levels: they offer more control. Colour Balance is a very simple, yet effective tool for this kind of job." He continues, "I felt the background needed to be much prettier. I didn't want to make it too Barbie, I wanted it to have a sheen to it, rather like a 1940's compact."

At this stage, the ad was starting to shape up, but obviously wasn't meeting our page specifications. An extension was needed – Steve called on his professionalism and experience to solve in minutes what could be a tricky problem for the novice retoucher. "The extension was really, really simple. All I did was cut a piece out from the right-hand side of the shot, and stretched it, moved it and stuck it on. It took seconds to do. Again, it's the kind of thing that's so simple, and comes from the tradition of darkroom retouchers." This proved that often the simple methods are the best.

Final retouch

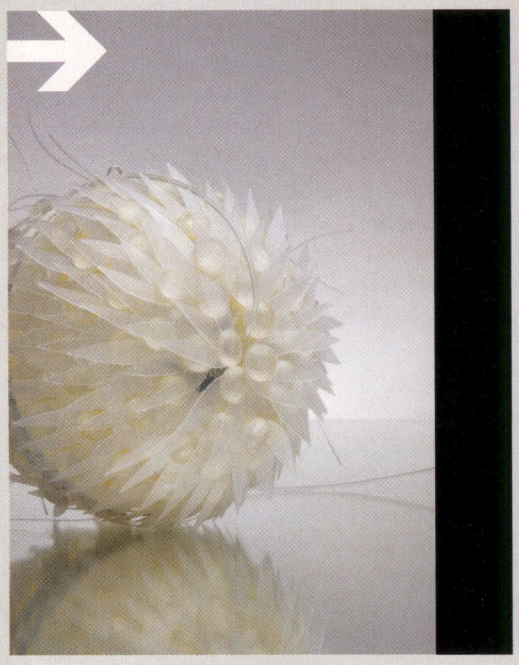
The final retouch brought the image to life. You can see in the magnified image on page 33 the before and after stages of the shot bag. The plastic beads have been completely smoothed over using a combination of Brush and Clone tools. You'll also see that the clasp detail showing through has been removed. Again, this was a simple job – Steve cut out one of the plastic details of the bag and dropped it in on top of the gap. Then, using the History Brush, the edges were carefully blended to produce a seamless join. Steve reiterates: "It was simply a cloning job. For the clasp showing through, I duplicated an area and restored the underlying image."

The bag was lightened to provide more contrast between foreground and background, and sharpened slightly. "I felt that the image needed to be lightened – it needed that bit more lifting. I wanted to make it more solid, balancing the foreground and background."

> The final retouch brought the image to life…but again, this was a simple job

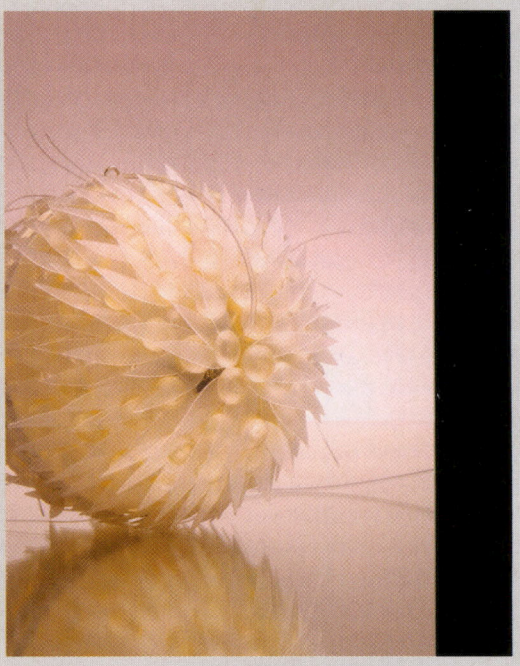
AT-A-GLANCE TECHNIQUE

HOW SEALSTUDIO CREATED THE AD...



1 The original image shot on a medium format camera and scanned in at high resolution.

2 A 'locked-off' image shot for background is added, and using the History Brush in *Photoshop*, the two images are blended.



3 Keeping it simple, the image is coloured using *Photoshop*'s Colour Balance tools.

Once the image was finished, it was taken into *Illustrator* to assemble the final ad. An image of the artist's label was positioned, as was the website copy specified in the brief. The label has been extended in the same way as the background extension, bringing a handmade feel to the ad, while Franklin Gothic has been used for the website copy. "Franklin Gothic was chosen as it's a very clean, modern face that contrasts with the handmade feel of the bags. The choice of colours used tied everything together." Finally, a crop guide was added, telling Johann Chan, Designer on *Computer Arts Projects*, exactly where to place the ad on our pages. The layout was saved as an EPS file with images supplied in the same folder and fonts turned to outlines. The ad was delivered, and the artist was extremely happy with the result, the image meeting the brief and fulfilling the artist's vision.

Sarah Hardie, designer of the handbags spoke to us of the resulting image. "Steve has done a fantastic job capturing the essence of my handbags; the ad feels precious and intricate, echoing the thought processes behind my work. I'm extremely happy with the result."

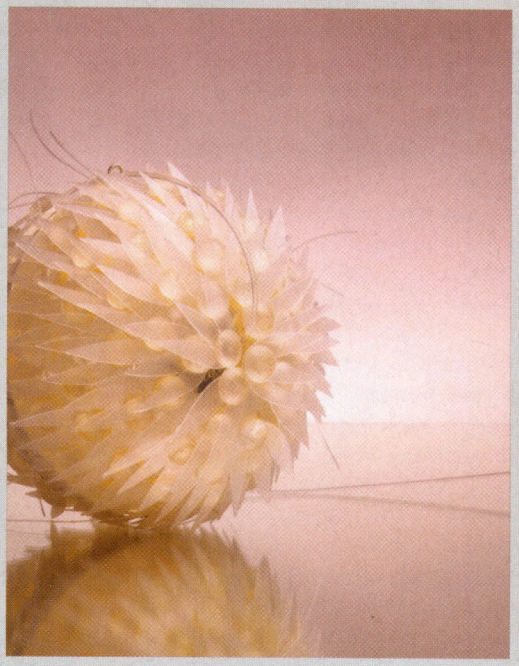
Designer advice

So what advice does Steve give to students and aspiring designers wanting to get into the retouching industry? An industry that could be perceived as a closed, tricky industry to succeed in.

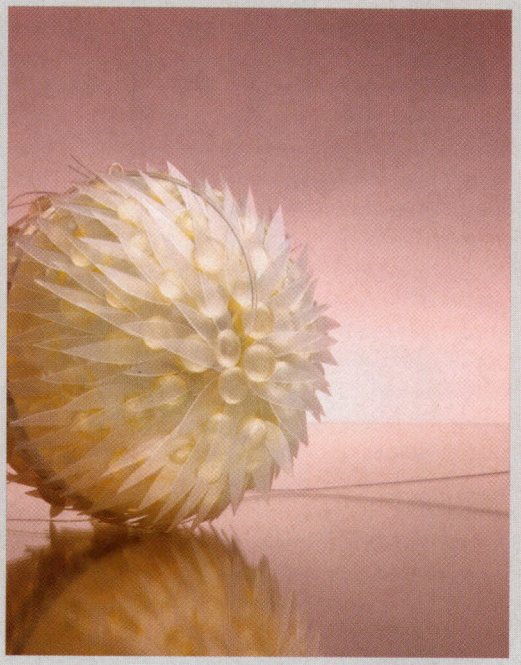
"The first thing to do is know your colour. You don't need to have the best kit, and it would be nice to think you can draw. You need to know the breakdown of colours and how they will print. I can't emphasise it enough really. I don't mean calibrating monitors – you can almost forget about this to begin with." It seems if you can start to learn precisely how colours will print on a page, you'll have a head start. Once you've got your head around this, Steve goes on to tell us that you should go around as many photo studios and ad agencies as possible with a solid body of work. Because "If you're good, they'll know immediately and they'll look at your work." ca-p

> "Know your colours and learn precisely how they print on a page"

For more information on SEALSTUDIO visit **[w]** www.sealstudio.com or email **[e]** post@sealstudio.com.

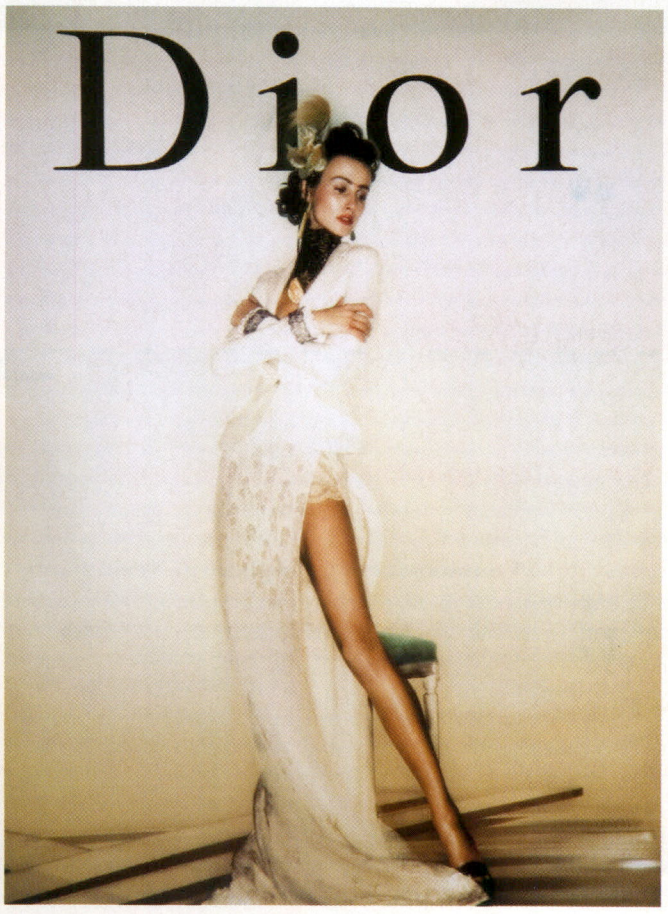


4 By cutting out a section of the background and duplicating it, the image is extended to meet the specifications in the brief.



5 The final retouch gets rid of all imperfections. The Clone Stamp and basic transformation tools are used to patch any holes in the bag.

6 Final details such as the bag label and website address are added. A crop guide tells us how to position the ad on the page.



A selection of ads that Steve has worked on for Levi's, Dior and Volvo:

Opposite page:
Photographer: Nick Knight, Stylist: Simon Foxton, Art Direction: BBH.

Above:
Photographer: Nick Knight, Art Direction: AMV.

Left:
Photographer: Nick Knight, Creative Director: John Galliano, Art Director: Peter Saville.

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This image, shot and retouched by Antony, was for a billboard campaign by the billboard supplier itself, Van Wagner. "This," says the artist, "was a rare occasion when the advertising imagery was in sync with the concerns of my personal work."

'Personal Space' shows off Antony's concerns with the body and photographic authenticity. Wonderfully rendered, this is one of his personal projects.

Profile: Antony Crossfield

"It's as if I've got all Kate Moss's zits on file somewhere and I'm going to let them loose again!" Digital illustrator and retouch supremo Antony Crossfield alerts the fashion world to a terrifying possibility. Discover more about his uncompromising work...

As Creative Director at Metro Imaging, one of London's top retouching studios, Antony Crossfield spends a lot of time perfecting images of an ideal world populated by beautiful people and wonderful products. Think Prada, Nike and Coca-Cola.

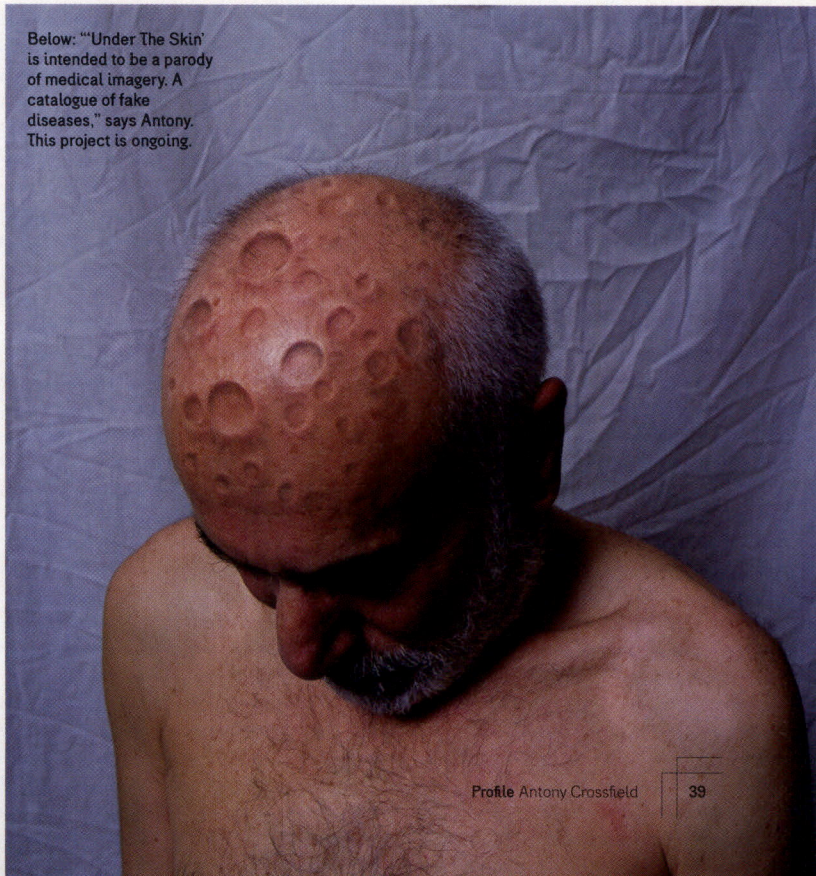
As an illustrator, Antony combines his formidable talent as a retoucher with the sensibilities of a trained illustrator to produce work which is both technically excellent and visually powerful. And when he's not helping the ad world convince us of our insecurities, he works to redress the aesthetic imbalance: "I like the idea of reclaiming the things taken out of an image in the commercial world," he says. "And putting them back out there in my personal work."

He may be on top of things now but it hasn't all been plain sailing. "I trained as an illustrator at University of Westminster," he explains. "It was a truly terrible experience that I hated with a passion." Luckily, Antony discovered an interest in computer-generated imagery and succeeded in landing a job at top London retouching house Lifeboat Matey. So began a journey into the world of advertising.

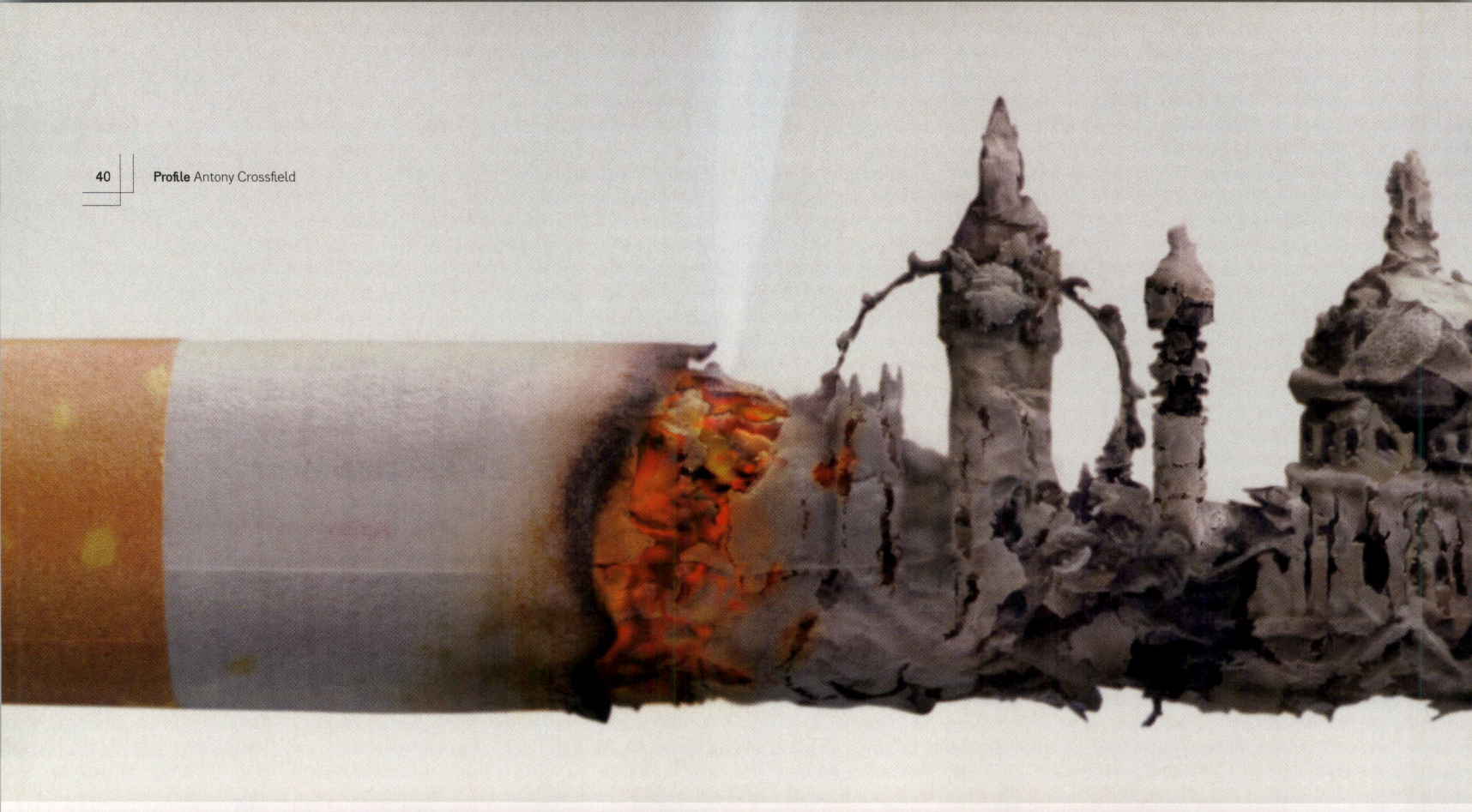
"This was a great learning experience for me," he says. "Particularly for picking up the ins and outs of working with ad agencies." This role not only gave Antony access to many of London's top advertising agencies but it enabled him to acquire a whole new set of skills which he would later deploy in his own work.

Getting ahead in advertising

"Advertising is very controlled, very demanding and a little chaotic," says Antony. It might sound glamorous, but the world of advertising is not suitable for the faint-hearted or easily discouraged. "Because of the money involved, the creative process is very tightly monitored," says Antony, explaining that this can become very frustrating. "Every aspect of a picture is considered purely from a position of commerce." Although this is pretty much what you'd expect from the industry, it doesn't make things any easier if you're trying to be creative. "Advertising can create fantastic imagery," says Antony, but it can also be cruel: "I've seen many >

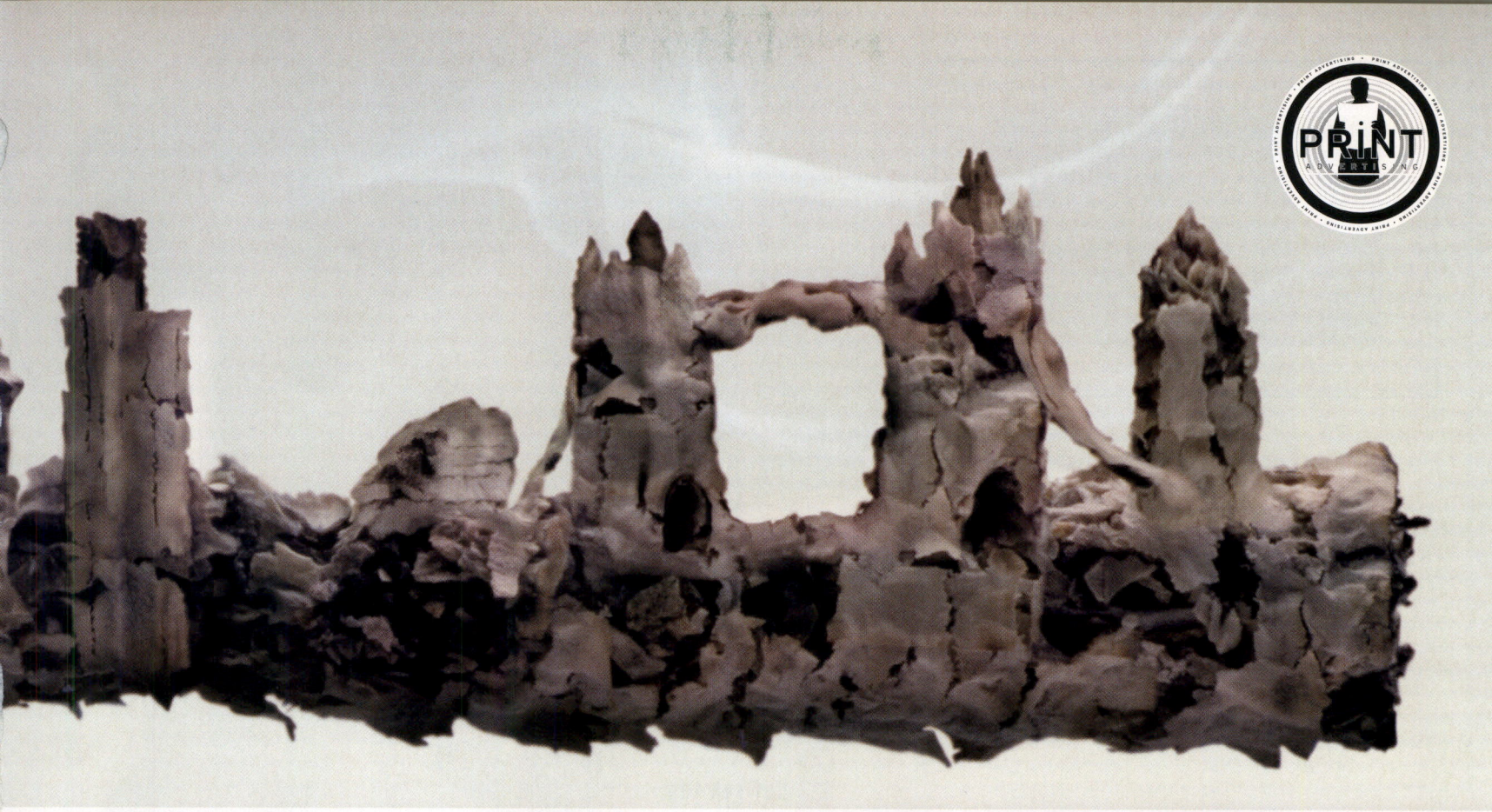


Below: "'Under The Skin' is intended to be a parody of medical imagery. A catalogue of fake diseases," says Antony. This project is ongoing.



Above: This image was commissioned by the Spirit agency and produced for the Greater London Authority as part of a campaign to encourage a debate about smoking in London's public places. "The job combined a variety of skills including photography, 3D imaging and lots of *Photoshop* work."

Right: Another creation from Antony's 'Under The Skin' personal project.



great images ruined through the most bizarre comments."

It seems there's a tension at the heart of the advertising game, between a desire to have an impact and a fear of saying the wrong thing. "There's a constant push to make the image more and more conventional," says Antony, resulting in the creative team pulling one way, and the client usually pulling the other. The reason for failure is often this: "Ultimately, the people paying the bill have the final say."

relationship between photographers and their digital dealings. "I think there's a lot of denial amongst photographers," says Antony. "Many that I meet want their pictures retouched to the nth degree and then walk away denying it ever happened."

This is in strong contrast to Antony's personal work, which clearly revels in its ability to play with the boundaries between real and imaginary. "The difference is that in my personal work I often try to highlight the element of illusion and fiction," says Antony,

"As far as style goes, I have a slightly schizophrenic approach"

And, of course, quality is another issue altogether. Antony says that to succeed in the advertising world, you simply have to produce top-quality work because "anything substandard is leapt on instantly." That comment about clinical style makes even more sense now — it's the only viable defence mechanism.

Return to the source

"What interests me with illustration," says Antony, "is the fact that it's at the convergence of all these different mediums." He goes on to pose the question: "How far does a photograph have to be manipulated before it ceases to be called a photograph and becomes an illustration?" Looking at his work, you feel that this question is being worked out, pixel by pixel. This reflective mood is buoyed even further by what seems like an ambivalent

while the world of advertising wants you to believe its fictions. "In a sense this is more disturbing," says Antony.

Therapy?

It seems that Antony has been using his illustration and personal work to make sense of his day job, to sketch out some kind of meaning. "As far as style goes, I have a slightly schizophrenic approach," he reveals.

The cause of this disorder is clear: "In my more personal work I'm interested in exploring the things advertising wouldn't go near." This, it transpires, means the human body, "with all its flaws, diseases, its frailty and its diversity." It's as if the straightjacket of advertising had been really chafing. ca-p

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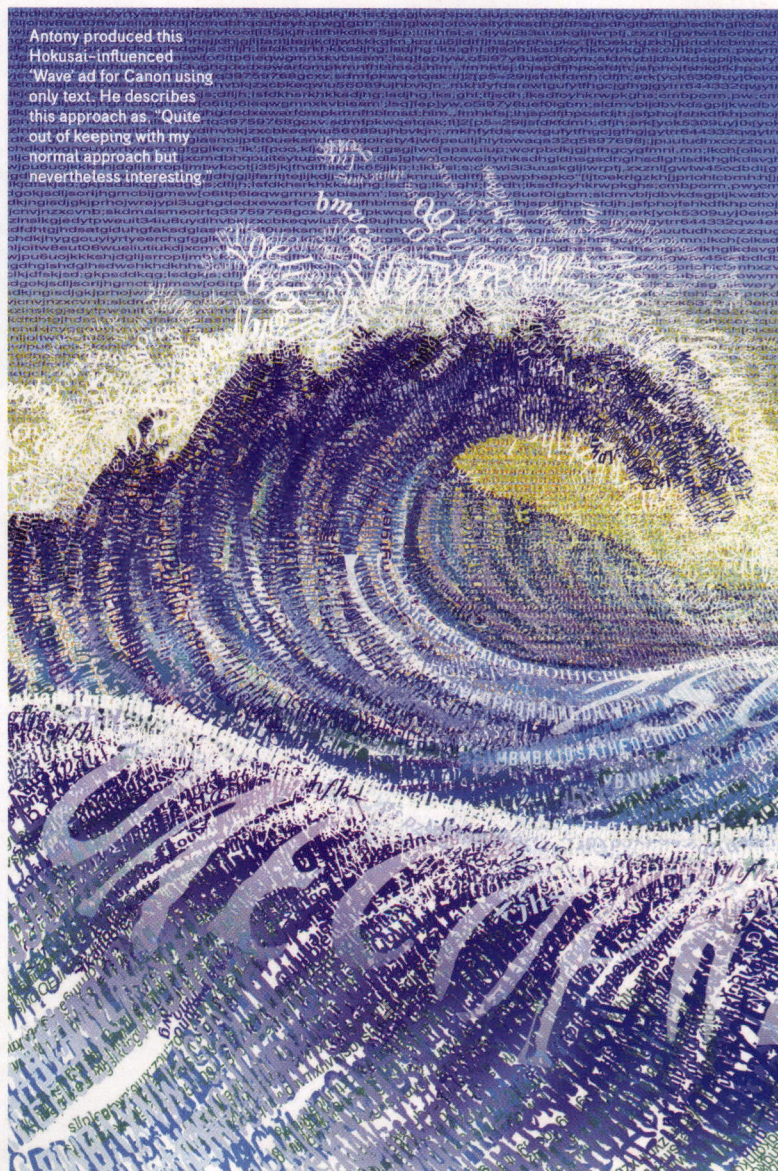
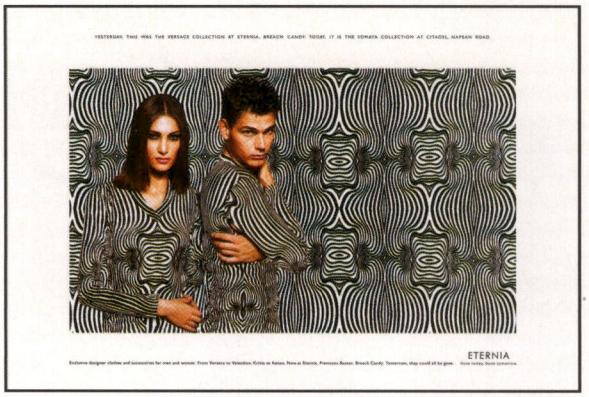


Antony produced this Hokusai-influenced 'Wave' ad for Canon using only text. He describes this approach as, "Quite out of keeping with my normal approach but nevertheless interesting."



Client: Premsons Bazaar
Product: Eternia
Agency: Grey Worldwide
Art Direction: Priti Arora
Creative Direction: Sanjay Sipahimalani
Photography: Ronnie Wadia

Client: Levi Strauss & Co
Agency: neogama/BBH
Art Direction: Marcio Ribas
Creative Direction: Alexandre Gama
Photography: Bruno Cals

Visual Creativity

In this extract from Thames & Hudson's *Visual Creativity*, leading creative Mario Pricken explains how to experiment with visual styles in order to reinforce a great idea...

The majority of images we see today are made up of halftone dots or pixels. In other words, practically every picture is assembled from a vast number of tiny individual pieces. It's an interesting exercise to play around with this concept. What, for instance, could you use in place of all these dots to produce pictures? Do they have to be as small as they normally are, or if their size could be varied, what new possibilities would be opened up? If you began to experiment with these parameters, you might for instance use any of the following elements instead of dots or pixels: the compound eyes of insects, the stamens of flowers, light-emitting diodes, or the heads of nails. For the video of *Fell In Love With A Girl* by the White Stripes, the director Michael Gondry used Lego blocks as his basic unit. The whole video was built up with these, and the movements were stop-motion animated. In fact, almost anything can be used to make a picture. All you need is to find the right relationship between the two parameters of coloured dots and dot-size. Of course, a host of other techniques such as collage are also available, as you will see in the examples that follow.

To avoid being sidetracked into the realms of art, however, we should first of all remind ourselves of our goal. What do we want, what is our basic idea, what is the task that we have to perform? It makes no difference whether you want to create a fictional character, plan a music video, advertise a car or design a fashion catalogue, the question always has to be: what do you want to achieve, and how can you use a particular visual style to reinforce your great idea?

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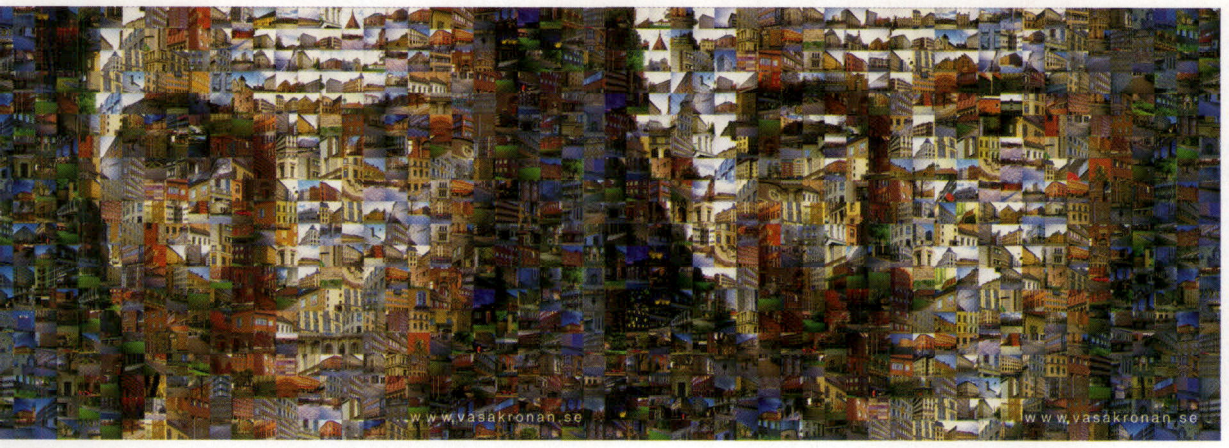
Teaching Primary Care Trust

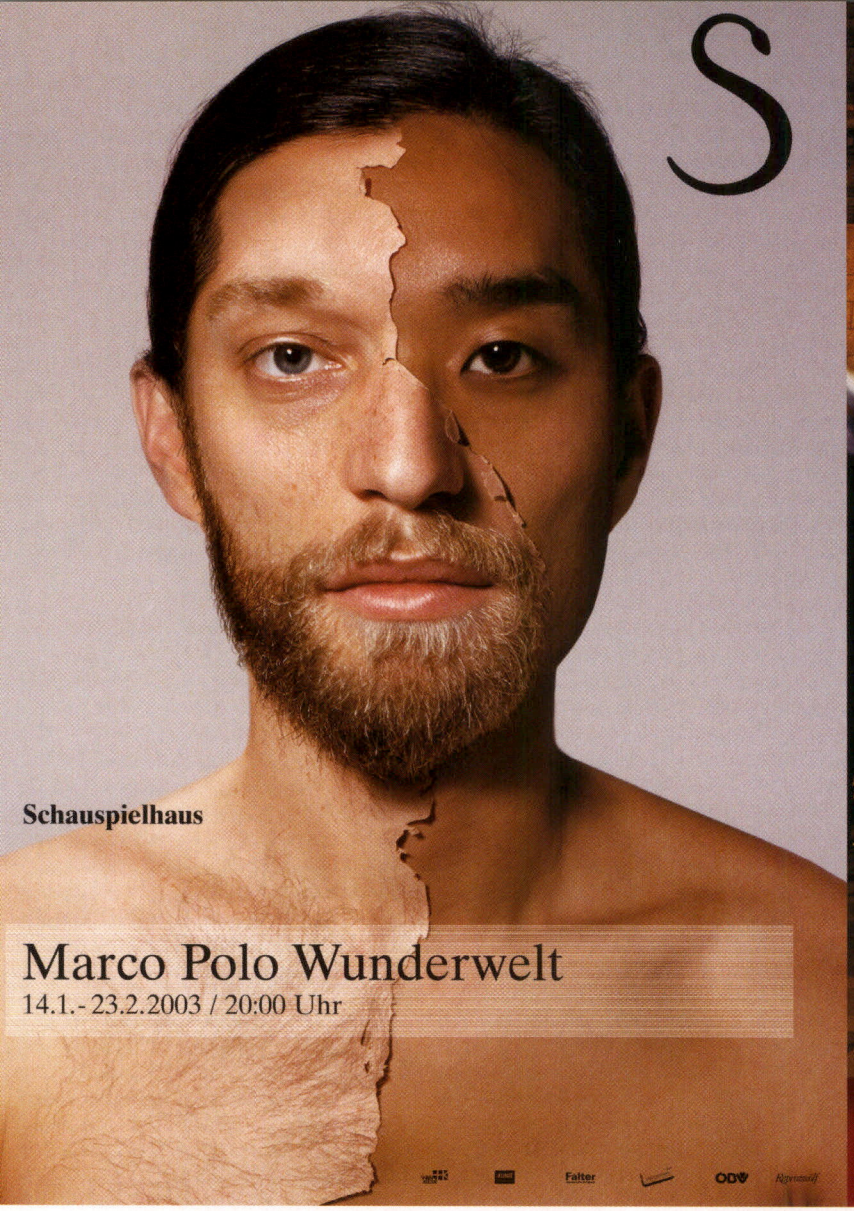
Client: Sunderland NHS Trust
Agency: Different Ltd
Art Direction: Ian Millen
Photography: Chris Auld

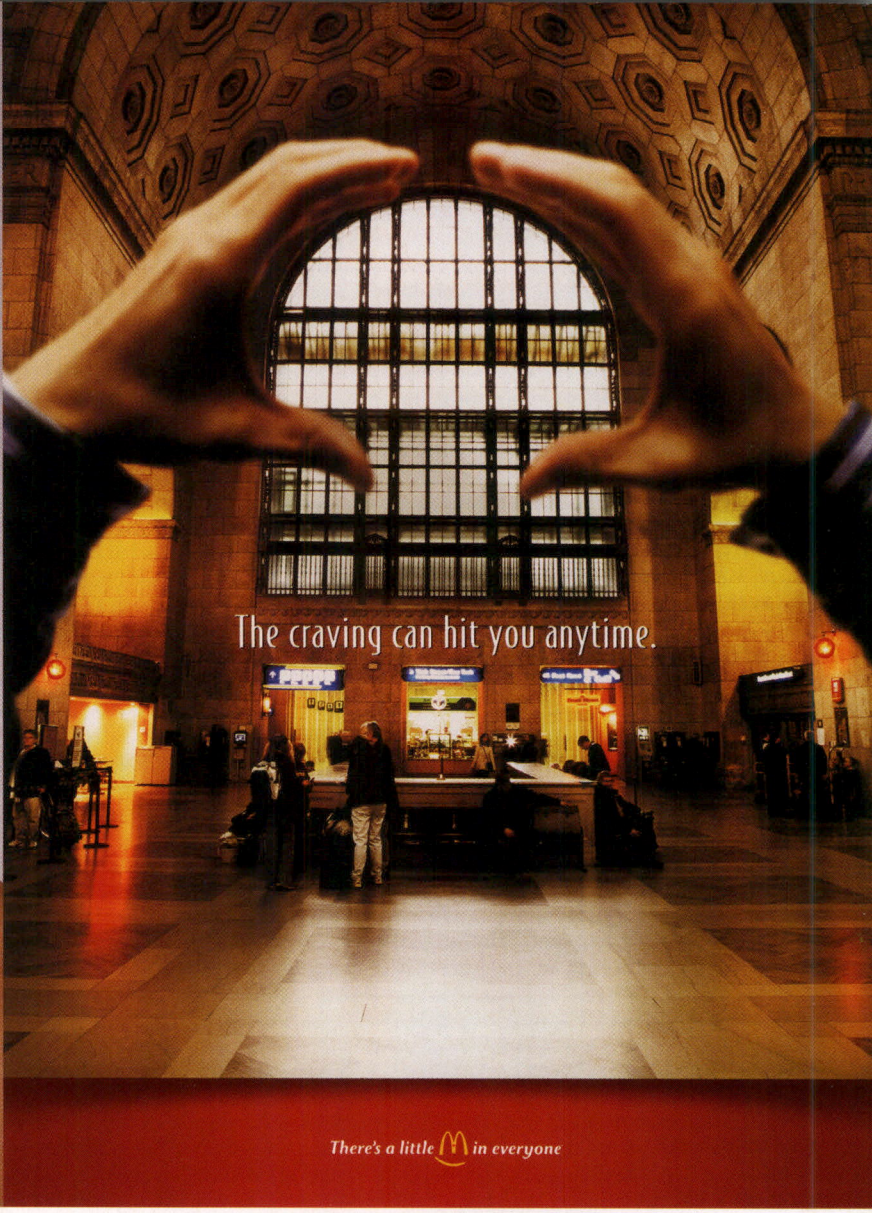
Client: Mars
Agency: BBDO Düsseldorf
Creative Direction: Marco Pupella
Art Direction: Katja Luckas
Photography: Jost Hiller

Visual building blocks
What objects or materials have never been used to make pictures: telephone wires, fingertips, planets, fizzy drinks, mathematical formulae, mouse noses? What patterns, colours, fabrics could be used for pictures? How could you make pictures without using dots, lines or collages? What would images look like if they were made from gas, chemical reactions, or liquids? Could you combine these with ordinary images?



Client: vasakronan.se
Agency: Schumacher, Jersild, Wessman & Enander
Art Direction: Marita Kuntonen
Photography: Hans Gedda
Source: Lürzer's Archive 1/2000





Client: Schauspielhaus Wien (Vienna theatre company)
Agency: Jung von Matt/Donau
Art Direction: Günter Eder
Photography: Dieter Brasch
Artwork: Viennapaint

Client: McDonald's
Source: Lürzer's Archive

Clichés
How can you play with different layers so that you automatically get rid of clichés and hackneyed associations? How can you give a new meaning to one part of an image by drawing attention to it? How can a scene take on a new meaning by merging something from the background with other visual elements?

Playing with layers

If you're looking for ways of deriving new meanings from reality, or discovering surprising visual ideas in it, a fruitful strategy can be to play around with different layers or levels. The basic pattern is easy to grasp. Combine elements taken from the picture's background with others from the foreground. You can do this in several different ways: for instance, through a particular perspective you can get objects to overlap, either supplementing each other or apparently merging together so that they form an original or surprising combination. Another variation is to add objects onto a picture afterwards, or to superimpose pictures so that between them they produce new meanings. The possible range of creative solutions is enormous, and in all probability the best ideas have not yet been discovered.

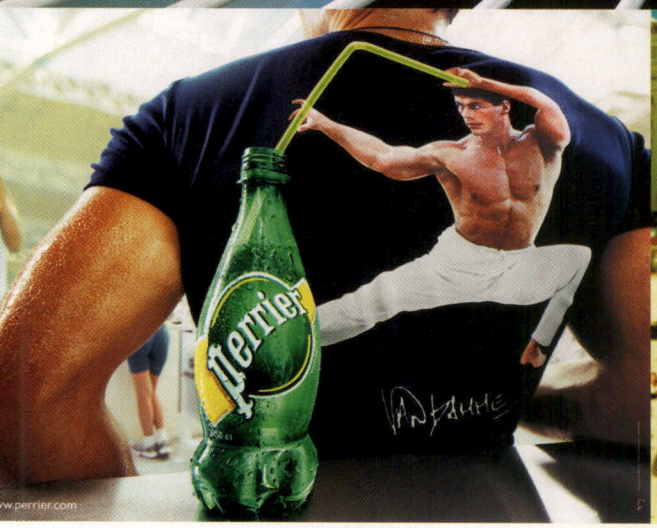
This type of visual effect is relatively rare, especially in the field of moving images. You might perhaps try to use these techniques for the opening credits of a film, with quite stunning results: imagine focusing initially on something specific, and then the camera pans to a totally different picture that confronts the audience with a totally different meaning. If you let your thinking wander in these directions, you will automatically enter the realm of visual ambiguity, much as we see it in optical illusions such as the works of M. C. Escher.

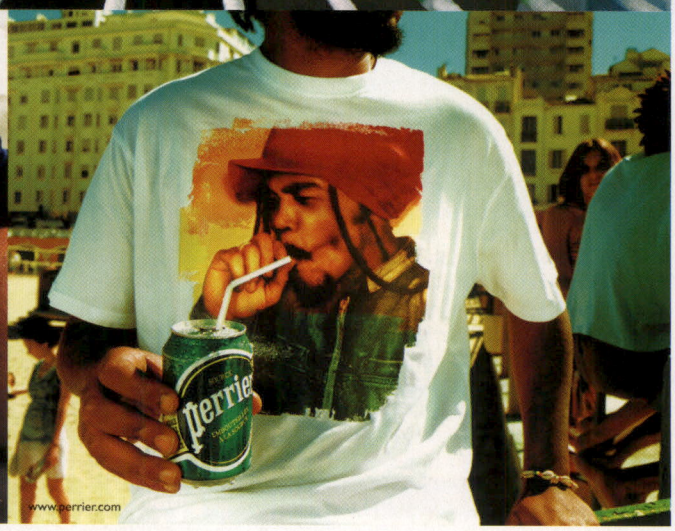
'Doesn't hurt at all!' Campaign for low-cost health insurance
Client: Hang Seng Bank
Agency: J. Walter Thompson
Art Direction: Eugene Tsoh
Photography: Raymond Chau
Source: Lürzer's Archive 5/2002

Campaign for a hair salon
Client: Shampoo Planet
Agency: KesselsKramer
Art Direction: Yugi Tokuda
Photography: Bart Oomes
Source: Lürzer's Archive 4/2002

Stories in layers
How can you produce humour by superimposing different layers? How can you develop a witty scene or narrate a story? How can you link different visual layers together so that they combine to form a single punchline?

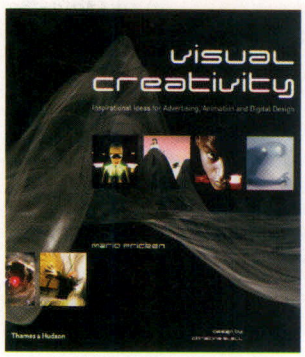
Client: Coca-Cola
Agency: McCann-Erickson
Art Direction: Rebeca Díaz
Creative Direction: Juan Nonzioli
Photography: Sara Zorraquino





Layers in different media
How can you produce layered images: projections, painting, collages, montages? How can visual layers be accumulated, superimposed, lined up, assembled? How could an object take on a new meaning by being combined with something else, inserted elsewhere, or copied into another image?

Client: Perrier
Agency: Ogilvy & Mather
Art Direction: Thierry Chiumino
Photography: Vincent Dixon
Source: Lürzer's Archive 5/2002



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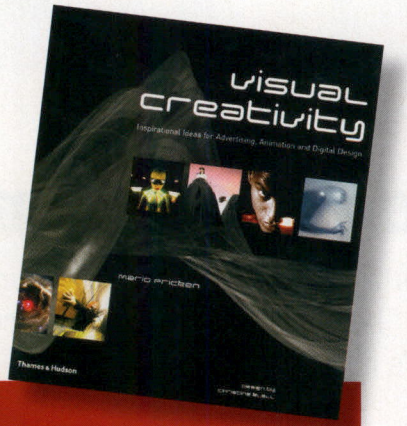
The title normally costs £35, but we've got five copies to give away. All you need to do to be in with a chance of winning is answer the simple question below (you'll find a clue on page 42) and enter online at **[w] www.computerarts.co.uk/competitions**. Alternatively, send your answer on a postcard to: ***Visual Creativity* competition, Computer Arts Projects, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.**

The question:
Who art directed the 'Levi's Cut For You' advertising campaign?



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Profile: Wieden+Kennedy

Neil Christie, Managing Director at Wieden+Kennedy London, talks about what makes his agency able to "build brands which are culturally resonant and mean something in people's lives"...

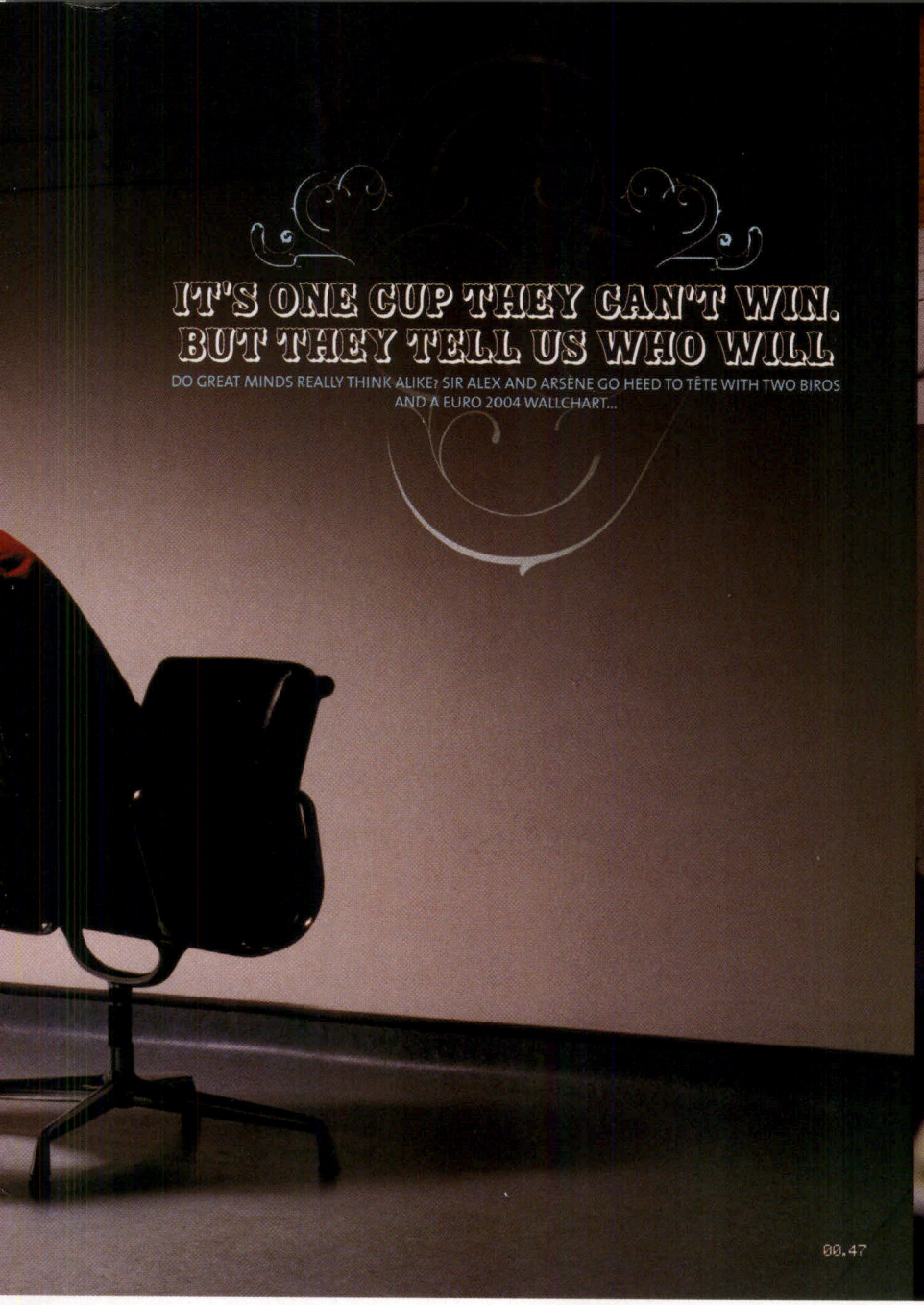
Wieden+Kennedy is part of an increasingly rare breed: the independent ad agency. Set up in 1982 by Dan Wieden and David Kennedy using equipment foraged from Nike founder Phil Knight, this is the agency that helped the running shoe giant grow into the über-brand we see today.

However, it seems that coming up with killer slogans such as 'Just do it' isn't enough to convince everyone of your credibility: in fact, it can be a hindrance. "From a London perspective," says MD Neil Christie, "I put it down to the fact that we're known for our Nike work; people thought of us as a bit of a one-trick pony."

That perception was stopped dead in its tracks by one breakthrough ad, the two-minute Honda 'Cog'. Depicting a chain reaction among the components of a dismantled Honda Accord, the commercial's success has had a knock-on effect of its own with W+K subsequently winning plum accounts such as Coca Cola, Starbucks and Sky One. "We're on a roll," says Neil, probably well aware of that statement's irony.

Just do it

W+K was born in the USA, Portland to be exact. The first major client the agency



IT'S ONE CUP THEY CAN'T WIN. BUT THEY TELL US WHO WILL

DO GREAT MINDS REALLY THINK ALIKE? SIR ALEX AND ARSÈNE GO HEED TO TÊTE WITH TWO BIROS AND A EURO 2004 WALLCHART...

landed was Nike, and 22 years later this remains a defining relationship. "Absolutely," says Neil, "Nike was the founding client." The link is so strong that, "The opportunity to pick up the Nike account in the UK was what prompted the opening of the London office in the mid-90s."

It's hard to overestimate just how influential the agency's work has been for that founding client. From 'Just do it' to John McEnroe and Michael Jordan, Wieden+Kennedy has played a critical role in turning Nike from a supplier of sportswear into a modern icon. Whatever you think of the brand itself, that's a significant achievement, one which corporations are queuing up to replicate.

Asked if it's daunting working with such a name, Neil Christie is cagey, saying only that: "After 20 years, we have the hang of it."

Wieden+Kennedy's work today is no less inventive. Projects such as 'Run London' and recent ads designed to highlight the prevalence of racism in our national sport show a commitment to finding new ways in which Nike can relate to the sporting public. It also demonstrates a certain sophistication of approach.

Cultural relevance

"We're trying to build brands which are culturally resonant and mean something in people's lives," says Neil. You'd take this kind of comment as a blag if it weren't coming from Nike's ad agency. This is serious stuff though – try to think of it like this: "As a dialogue between a brand owner and its customers." W+K doesn't just want a passive audience, it wants to make customers think.

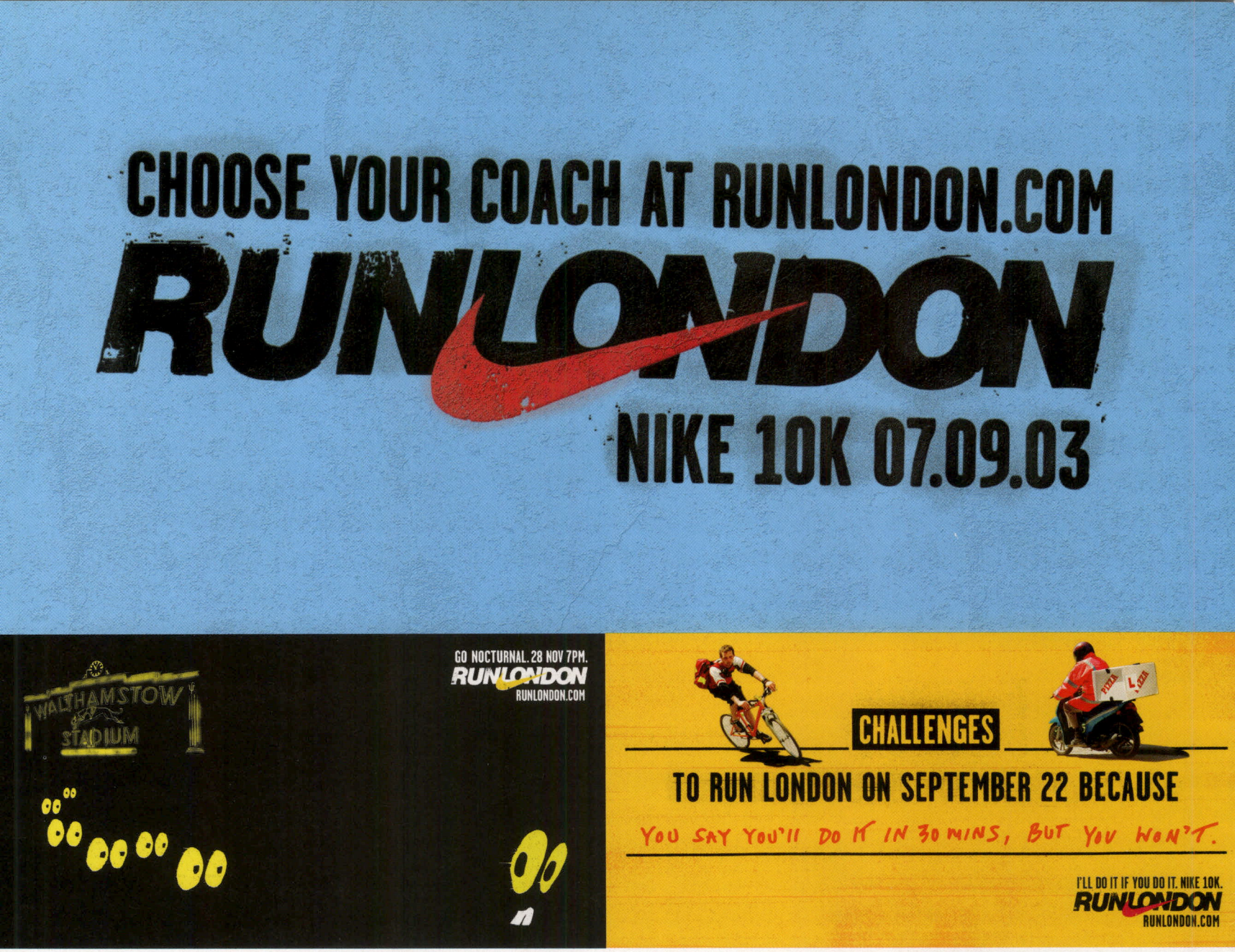
That sounds like dangerous radicalism. Consumers thinking, whatever next? It seems things have got to the point where bludgeoning the buying public with your products no longer works: "You can't just shout at people," says Christie, "You have to engage them." But that's a whole different ball game? "We're very conscious of that."

This train of thought has led Wieden+Kennedy in search of more subtle means to promote its clients and to develop their brands. While the company still produces ads, it tends "to approach straightforward ads with some reluctance." If the MD of a top ad agency is willing to go this far, things must be changing. "It gets harder to reach people," Neil explains, "so we like to use smarter ways to communicate."

That all this works is backed up by the facts: Wieden+Kennedy's work is

Main: Over the last 22 years, W+K and Nike have grown up together. The agency which spawned the 'Just do it' slogan now produces a diverse range of advertising materials, from magazines to documentaries and special events.

Above: W+K's London offices. Although an international agency, Wieden+Kennedy has retained its independent identity, something which enables it to remain true to its founders' creative ambitions.



Above: W+K's 'Run London' campaign is a prime example of the blurring of boundaries which advertising is currently attempting. The aim – to make brands relevant to people's lives – relies on the tone of the event being in perfect accord with the target audience.

challenging. Take the new Honda Diesel ad, produced by Nexus London – first, it's an animation and, second, it's a song about how hate can be a positive thing. Cultural relevance can be fun too.

Project fusion

The development of a new brief at WK is an "organic" and "collaborative" process. The first thing to be done is, according to Neil, "identify the voice of the brand." This may sound a little like new-age therapy but it's a hard-won fight: "We analyse everything about the brand and produce a piece which is an expression of it, a fusion of strategy and execution."

The result is an ongoing attempt to map the topography of a new brand. This process can be quite drawn out: "In fact it's never done," confesses Neil. "We're still working on Nike 20 years later." He continues on this theme by saying: "Often you find the process is about narrowing down the brief, but we like to expand it by exploring lots of different avenues."

In the past, those avenues have included the development of a football magazine and a documentary for Nike – the 'Run London' project also fits this picture: "We're even thinking about a feature film for one of our clients." Who this is remains hush-hush, but the point has been made: WK is looking for new ways to get its clients noticed. There's an element of risk but, as the man says, "Why would you want advertising that didn't get noticed?"

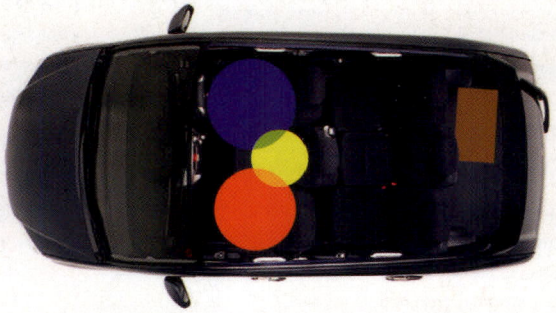
Small change

"Generally advertising is an innately conservative business," says Neil Christie. "Surprisingly so." Having worked for some of the biggest acronyms in town – BDDH and TBWA amongst them – he's well placed to know. But, given what we know about the economic picture the industry has faced, it seems strange that change has not taken root. It hasn't though. "There's been very little real change, most agencies are the same as they were 20 years ago," says Neil.

Obviously this doesn't mean there's some kind of ad-world time warp going on; there have been changes, but they just aren't far-reaching upheavals for the agencies themselves. Technology, though, is something which has made a difference: "It's now so easy to work as a global company," says Neil. Backing this up, he gives the example of W+K's recent work for AIWA, managed without any fuss between the London and Tokyo offices.

Thinking about the internet leads us to another factor: fragmentation of the media. "There's a vast array of new media that can be used in new ways," says Neil. The tools at the ad man's disposal have become increasingly specialised, diversified and multiplied. It's almost biblical.

And those new media are coming in pretty handy given the other major force for



Left: Following the huge success of its Honda 'Cog' ad, W+K has continued to work for the manufacturer with the new FRV advert.

Below: The Honda Diesel animated ad proposes that hate may not be such a bad thing after all. It gets things done.

change: "Agencies make a lot less money these days." In the good old days, ad agencies wouldn't just make the ad, they'd buy the air time too, and, adds Neil, "a 17.5 per cent commission would be charged on that media spend." Today that's handled by specialist agencies working a much smaller percentage, which means that ad agencies are forced to do more for less, concentrating on their creative assets.

Agency of change

While not everyone will be happy to follow Wieden+Kennedy into this increasingly complex and fragmented future where advertisers take every chance to integrate the brands they represent into the fabric of our lives, its approach has certainly struck a chord with the corporate world.

Those who like the sound of that chord include Sky One, who has just taken on W+K to help, as Neil puts it, "Drive the channel as a destination rather than something you

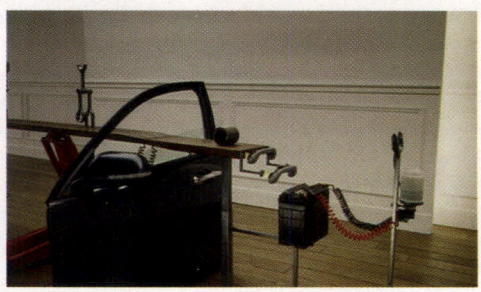
Honda – on a roll

It took six months and hundreds of takes to make, and it filled an unusually long two minutes of air time. Wieden+Kennedy's unconventional Honda 'Cog' commercial literally swept the board when it came to awards, making W+K the second most awarded agency in the world and helping to boost Honda's sales by 28 per cent.

"Honda came to us saying 'Look, we're this innovative and dynamic car maker but people seem to think we're just boring'," relates Neil Christie, MD at the London office where the ad was conceived. "All we did was show people what they're like on the inside," he shrugs.

Amazingly, the team that made the ad was a long way from certain that it would be such a success. "There was just no way of being certain," explains Neil. "We don't tend to do pre-testing because we don't think it works." Clearly it doesn't because, as he says, "If it did, all ads would be perfect."

This meant, however, that the team had only their instincts to go on before the release of the ad. The results were beyond anything that could have been predicted and W+K continues to build the brand with the latest ad: 'Song about hate.'



The Honda 'Cog' advert showed what Honda was made of.

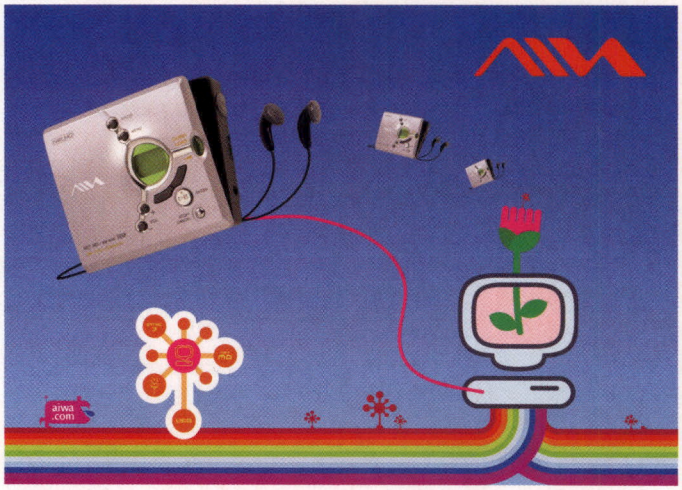
AIWAnna word with you

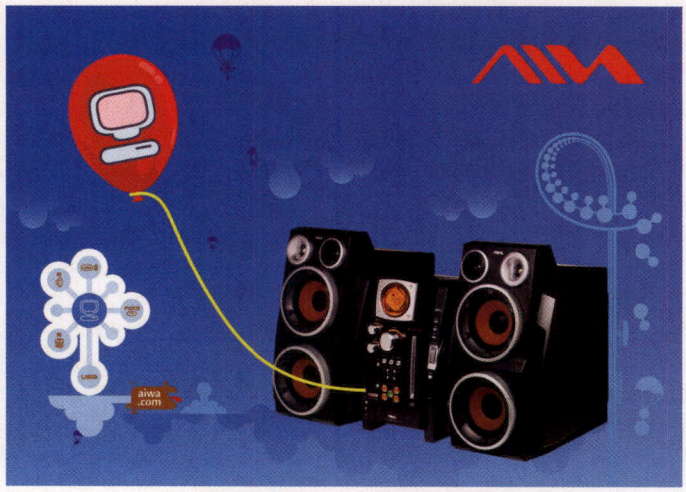
The AIWA brand was looking a little tired when Sony took it over in late 2002. The launch of a new youth-oriented PC-integrated audio system was timed nicely to catch the burgeoning PC/MP3 market, but it needed a coherent identity.

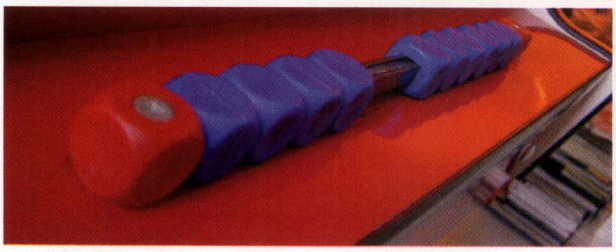
It was a difficult call. "We had to reach a global audience without spending millions on TV ads," explains Neil Christie. Not the easiest task in the world. Luckily though, the majority of the campaign could be web-based thanks to its target audience.

In solving the problem, Wieden+Kennedy went a step further, creating a set of visual keys which relate to the various paraphernalia of the digital music lover, "The campaign doesn't use language, so it works across borders." That kind of logic is hard to argue with.

W+K finds a way to communicate without words for Sony's PC-friendly audio brand.







The W+K offices. "This isn't somewhere to come if you just want a 9-5," says Neil Christie.

just get as part of the Sky package." Winning this five-way pitch wasn't easy, but it shows that a commitment to principle can pay off, particularly if you can demonstrate an ability to repeat your results as Wieden+Kennedy has done.

While the quality of your creative team is essential, the final decision is the client's. To get the best results, therefore, the relationship between client and agency has to be built on firm foundations. "They have to be fairly open," agrees Neil Christie – without a free flow of ideas, the chance of a winning solution emerging is greatly reduced. Emphasising the collaborative nature of the exercise, Christie concludes: "Those we work best with believe passionately in what they do and in the creative process."

Strange attractor

You may be wondering what kind of companies are attracted to an agency which cultivates "strong, provocative relationships" with its clients. Helpfully, the answer is: "All kinds." Since the Honda 'Cog' ad swept the board at both creative and commercial award ceremonies for 2003, momentum has been gathering behind the agency's creative approach.

"The firm was started by a creative team and is still creatively run," says Neil Christie, starting to narrow things down for us. "Dan Wieden always says he founded the firm with the idea that it was the place you'd come to do the best work of your life," he adds. "The mission hasn't changed."

Remaining an independent company has been important too. Avoiding the responsibility that comes with the concept of 'shareholder value' enables the firm to concentrate on the creative side of the business. Similarly, while many firms have expanded exponentially, buying rivals and amalgamating, Wieden+Kennedy's growth has been relatively measured, only really taking off in the mid 90s. Again, this factor militates against a dilution of approach.

"I can't imagine that people would come to us if they didn't have an appetite for change," says Neil, finally pinning down what his clients have in common. Wieden+Kennedy has successfully set up shop as an agency and, giving a further insight into the company's approach to business, he concludes: "We're not looking for incremental answers." ca-p

You can find out more information about Wieden+Kennedy at **[w]** www.wk.com. The London office can be contacted on **[t]** 020 7299 7500.

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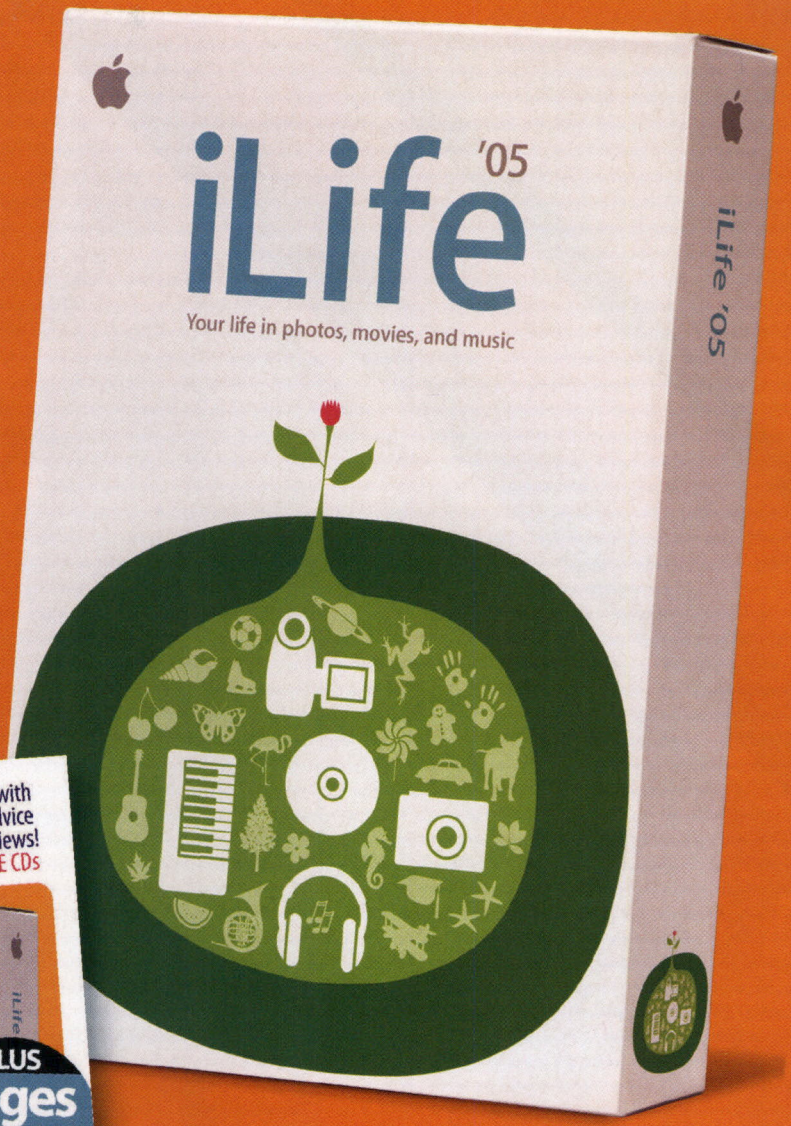

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New Apple kit reviewed this issue: The *iLife '05* suite; *iWork '05* containing *Pages* and *Keynote 2*; and the new Mac mini

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Feature: Thinking different

Apple is often sneered at for 'slick marketing', but its campaigns haven't always been so snazzy...

Apple has always been a company with a different approach to computers – and over the past 25 years it's created a series of award-winning advertisements to hammer home that message. Since the early 80s, Apple's print and TV campaigns have been masterminded by the advertising giant Chiat / Day, which has worked with Apple to produce some of the most iconic advertisements in computer history.

Its famous '1984' Superbowl commercial, which introduced the world to the Macintosh, featured a woman tossing a sledgehammer into a daunting video screen meant to represent the PC industry. The advert only aired once – during the US Superbowl – but managed to reach half of all American households thanks to subsequent TV coverage and press buzz. The '1984' advert started what became known as 'event marketing', where companies would pay huge sums to advertise during the US Superbowl in the hope of generating a buzz around their brand. (A follow-up, 'Lemmings', depicted a line of office workers blundering off a cliff. The advert failed to recreate the success of '1984' because it was thought businessmen would take offence.)

Apple icons

Later, Apple's 'Think different' campaign associating Mac users with historical geniuses would become just as iconic, receiving worldwide attention (and sparking an international debate about grammar) with a series of adverts suggesting that icons such as Albert Einstein and Mahatma Gandhi would have used Macs. Apple's 'Switchers' campaign, featuring real people talking about why they chose a Mac, became a household talking point that infiltrated everyday culture and was spoofed, parodied, and lampooned around the world. The star of one advert – 15-year-old Ellen Feiss – even became an Internet star when viewers noticed that the dippy schoolgirl appeared to be stoned in the commercial. Such was her popularity that she was asked to be on US talkshows David Letterman and Jay Leno, but declined to appear.

Apple's advertising might have done little to increase its market share, but it's certainly gathered it a lot of attention – although whether its campaigns have really caught the public's imagination or just got Mac-using newspaper columnists writing about them is open to debate. Whatever the truth, Apple's ads are some of the most studied and revered around.

Printed words

In print, Apple's adverts used to be wordy and evangelical. "You'll manage better with an Apple beside you," boomed one 80s advert, above an earnest page-long sales pitch. Others continued in the same way: intriguing headlines plonked above a stack ›

Opposite page: Campaigns such as 'Think different' caught the public's imagination and swept up at the awards ceremonies.

Above left: Early advertising had an evangelistic edge, using wordy sales patter to get readers as excited about the Macintosh as Apple was.

Above right: Ads had to first convince customers they needed a computer – let alone an Apple.

All images courtesy of The Advertising Archives.

1984 revisited

Although Apple has a rich history that's pored over by fans and computer historians, the tight-lipped firm is usually unwilling to speak about past products. However, Apple made an exception to mark its 25th anniversary last year, recreating its iconic '1984' advert. The original advert showed a blonde heroine, wearing red shorts and an Apple T-shirt, dashing through an Orwellian lecture hall to throw a sledgehammer at Big Brother – a video screen meant to suggest IBM. In a version shown to MacWorld attendees in 2004 and made available for a time on Apple's website, the heroine performed the same feat – albeit this time wearing a CGI iPod fastened to her hip.

Apple's '1984' commercial was only aired once – but got scores of free repeats.

Right: Apple's claim to have "ignited the personal computer revolution" was accomplished through instructional advertising like this.

All images courtesy of The Advertising Archives.

How to buy a personal computer.
Suddenly everyone is talking about personal computers. Are you ready for one? The best way to find out is to read Apple Computer's "Consumer Guide to Personal Computing." It will answer your unanswered questions and show you how useful and how much fun personal computers can be. And it will help you choose a computer that meets your personal needs.
Who uses personal computers.
Thousands of people have already discovered the Apple computer—businessmen, students, hobbyists. They're using their Apples for financial management, complex problem solving—and just plain fun.
You can use your Apple to analyze the stock market, manage your personal finances, control your home environment, and to invent an unlimited number of sound and action video games.
That's just the beginning.
What to look for.
Once you've unlocked the power of the personal computer, you'll be using your Apple in ways you never dreamed of. That's when the capabilities of the computer you buy will really count. You don't want to be limited by the availability of pre-programmed cartridges. You'll want a computer, like Apple, that you can also program yourself. You don't want to settle for a black and white display. You'll want a computer, like Apple, that can turn any color tv into a dazzling array of color graphics.* The more you learn about computers, the more your imagination will demand. So you'll want a computer that can grow with you as your skill and experience with computers grows. Apple's the one.
How to get one.
The quickest way is to get a free copy of the Consumer Guide to Personal Computing. Get yours by calling 800/538-9696. Or by writing us. Then visit your local Apple dealer. We'll give you his name and address when you call.
*Apple II plugs into any standard TV using an inexpensive modulator (not included).
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apple computer
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of text. This approach reflected the age's trend for earnest wordy ads, but also Apple's mission to change the world through 32-pixel icons and little beige mice.

Besides blowing its own trumpet, Apple has historically been fond of knocking copy – and produced countless adverts that delighted its fan base by cocking two fingers at the rest of the industry. Following the launch of Intel's Pentium II processor in 1998, Apple ran TV adverts mocking the chip giant. One showed a snail inching across the screen carrying a Pentium II on its shell. "Some people think the Pentium II is the fastest processor in the world," announced the voiceover, addressing the long-standing criticism that its IBM and Motorola chips were slower than Intel's. "Not quite. The chip inside every new Power Macintosh G3 is up to twice as fast." A second advert spoofed Intel's boiler-suit wearing, disco-dancing chip engineers with frazzled look-a-likes. "Apple Computer would like to apologise for toasting the Pentium II processor in public," explained the advert, reiterating its claim to have a faster chip. Another took advantage of the US decision to classify the PowerMac G4 as a 'munition', showing a PowerMac protected by tanks. These regulations, Apple pointed out, didn't apply to Intel's 'harmless' Pentium.

> "While Mac users delighted in PC bashing, advertising experts had mixed feelings"

PC bashing

It was all good fun. But while Mac users delighted in such blatant PC bashing, some advertising experts had mixed feelings about the constant knocking and questioned whether it was a good idea for Apple to continuously paint itself as the overlooked underdog. A good example is Apple's 1996 advert showing a father trying to set up his PC so that his child could play a game. Unable to work the computer, dad gives up – and the child goes next door to his neighbours, who let him use their Mac. The advert was one in a series designed to showcase Apple's legendary ease of use contrasted with the DOS-driven PC.

Take home a Macintosh.
No purchase necessary.
All along, we've been telling you Macintosh™ is the easiest-to-use computer very little money can buy.
Now we're going to prove it.
By putting our Macintosh where our mouth is.
Right now, anyone who qualifies can walk into a participating authorized Apple dealer, and walk out with a Macintosh Personal Computer.
Absolutely free.
It's our way of letting you test drive a Macintosh for 24 hours in the comfort of your own office, home, RV, hotel room, dorm room or whatever.
And really experience, first-hand, how much your finger already knows about computers.
In less time than it takes you to get frustrated on an ordinary computer, you'll be doing real work on Macintosh.
Everything from writing memos to working with spreadsheets to creating charts to managing projects.
Because the hard part of test driving a Macintosh isn't learning how to use it.
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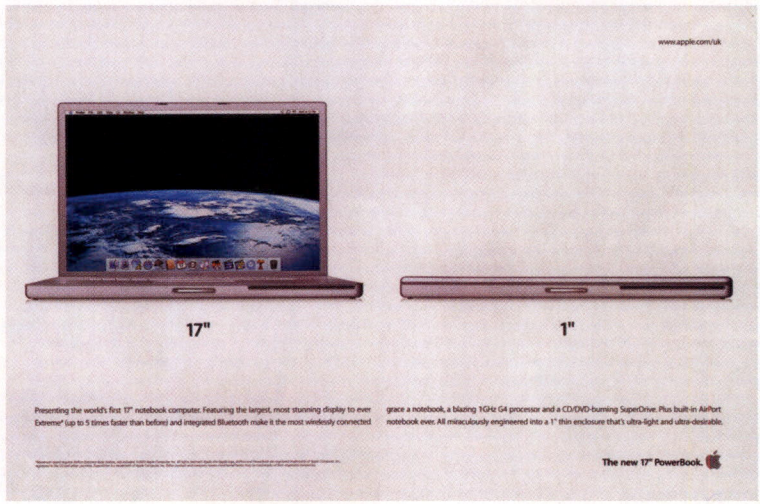
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The new 17" PowerBook.

Above: Apple's agency Chiat / Day created text-heavy advertising. While other electronics firms were preaching to the converted, Apple successfully appealed to the mainstream.
Above right: Apple takes a different direction, showing products in use rather than talking about them.
Right: Recent advertising lets the products speak for themselves, with big photography and small, clever captions.

But Mac programmer and Apple advertising historian Stuart Cheshire says the advert falls apart when considered from the perspective of a non-Mac owning viewer. "What's the story of the 'Dinosaurs' advert? The guy can't make his PC work. Is that because no one can make a PC work? Clearly not," argues Stuart, trying to imagine a viewer's response. "It must be because he's just dumb. Am I dumb? No. Will I have trouble making my PC work? No. Should I buy a Macintosh? No. Should he have bought a Macintosh? Hell, yes, PC's are obviously too hard for him."

Quietly confident

Apple's fortunes shifted in 1998 when it introduced the groundbreaking iMac. The bright, all-in-one computer was a lurch towards the mainstream – and called for a shift in Apple's advertising. Gone was the wordy patter and in-jokes – the carefully weaved sales copy, and the sense of Apple as the reckless underdog of the IT world. For the first time, Apple's adverts ran white space and close-up photography which simply enabled the products to speak for themselves.

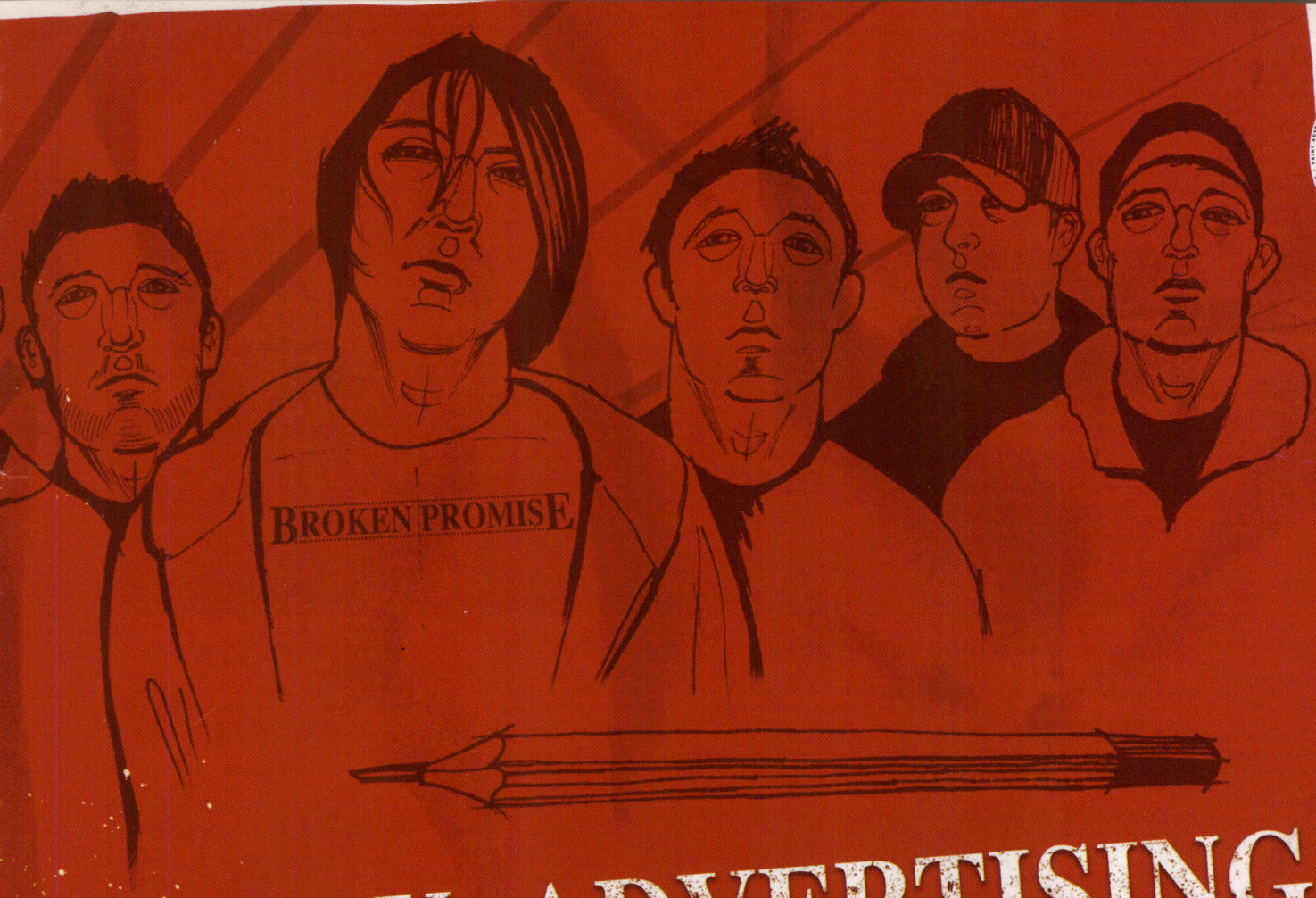
Whether this was a deliberate shift in strategy, or happened because Apple's products finally looked good is a moot point. Whatever the reason behind the change in the way they market their products, after 15 years of telling people that the Mac was different it finally got round to showing them that it was better. ca-p

An educated audience

Early adverts might have had a lot of text – but then they had a lot of selling to do. When Apple invented the personal computer 25 years ago, it went out on a mission to educate audiences not only about its products but also about computers in general, thrusting home why you would want an expensive beige hulk on your desk.

Fast forward to today, and Apple's agency Chiat / Day has the luxuries of an educated audience and – at last – sexy products that appeal to the mass market. When Apple began advertising the iPod on TV in 2003, audiences already knew what one was – and more than likely wanted to own one. And print adverts for Apple's 17" PowerBook didn't have to explain how many bytes of memory it had – they just had to show how big the screen was.

BROKEN
PROMISE



D.I.Y. ADVERTISING

When your budget for advertising and marketing is tight, there's only one sensible solution: do it yourself...

Advertising and promotion doesn't have to cost the earth. By using a simple DIY ethic you can get your message out there for next to nothing. We're not talking about some glossy mainstream advertising campaign here, we're talking about street-level, cost-effective, raw marketing. If you have a club night, a band, an event or a company that needs promoting on a seriously low budget, go back to basics: make friends with your nearest photocopier machine and dust off your pens and pencils... this is the world of DIY advertising.

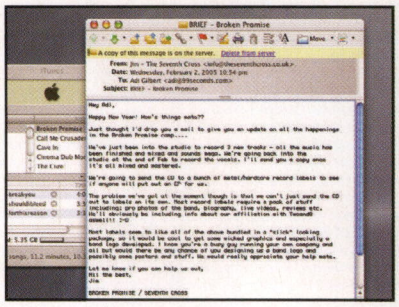
With the advent of the digitally printed poster and flyer, advertising campaigns are well within reach of the man on the street. Combine this with the ability to design and publish at home with affordable home set-ups and you have an affordable mini-marketing resource at your fingertips.

In this tutorial, you'll see how, with a little thought and effort, you can create an identity for an up-and-coming band and produce a few materials that will start to spread the word of their arrival. Posters, flyers, T-shirts – this is the bread and butter of DIY advertising.

Illustration and expertise provided by Adi Gilbert, **[w]** www.99seconds.com.

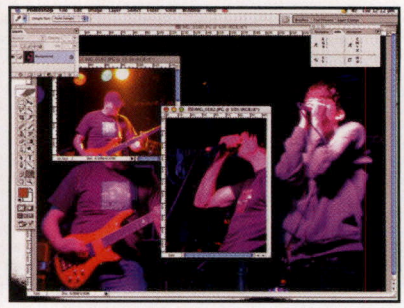
Part 1: Develop a brand ID

Get to know the band inside out before you start designing...

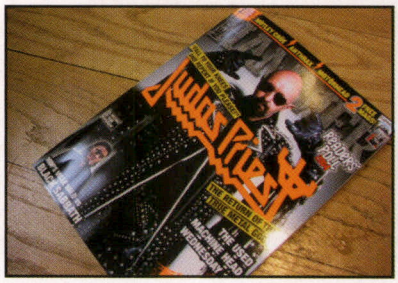


1 A loose brief from the band reveals that it needs to produce a range of advertising materials and an ID... on a seriously tight budget. The look must represent and communicate its musical style and engage potential fans, in the shape of posters, flyers and some T-shirts for a forthcoming show.

2 This type of project is fun and you should get yourself fully into it. Listen to the band's own MP3s and some CDs of the groups it aspires to. This helps you to understand the energy and emotion involved, which should rub off in your work. Immerse yourself.

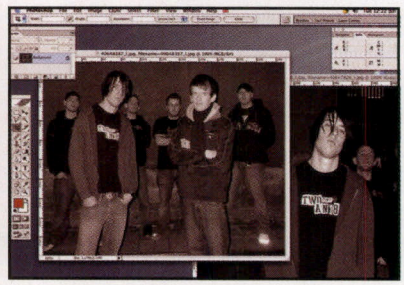


3 Go to see the band live. There's nothing like live music and you'll also get to scope out the kind of people that go to their gigs. The audience is the target of your mission. Take photos and talk to people, get a feel for what you need to represent in your artwork.



4 Do more research. Check out websites and magazines to get some inspiration. The adverts at the back of magazines are a good source for logo types and colour usage. Let them influence you but don't copy them!

5 Start a scrapbook. Keep clippings of logos, patterns, images, and so on. This will soon become an invaluable and quick source of inspiration and reference. Keep a folder on your Mac too, where you can put images from the internet to make a digital scrapbook.



6 By now you should fully understand your band and have a clear picture in your mind of its image. Think what materials can represent this and help to promote it on the street. To keep the costs down, start simply with the staple tools: posters, flyers, T-shirts, stickers, badges and so on.

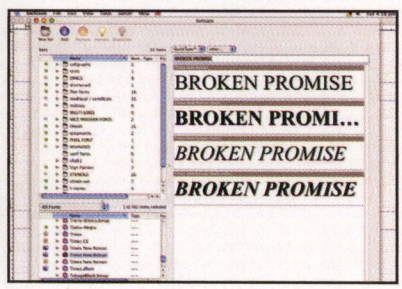
Part 2: Design a logo

Your promotional materials will need a strong logo and a distinctive style...

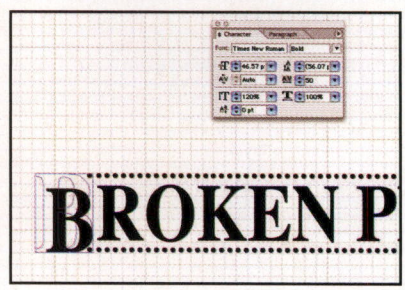
Adjusting fonts

Don't stretch or pull fonts from their original design, because they'll always look out of shape. However, sometimes a little tweak here or there can make a difference. In this case, you can make the letters look a little more imposing by increasing the height of the letters to 120 per cent.

1 Ask your clients for a list of their influences and get them to give you some examples of how they'd like their logo to look. Do a bit of research from the points raised and make notes of things that clearly define the kind of look they're into.



2 When you have a style embedded in your mind, look for a suitable font to become the foundation of your logo work. Here we look through Extensis Suitcase to find a simple serif font that can be used to represent the macabre.

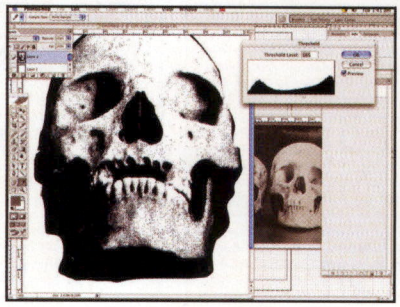


3 Once armed with a suitable font, tweak it in Adobe *Illustrator* to make it more bespoke. As well as increasing the overall height to 120 per cent, cap the logo by increasing the first and last letters and bind them with a container of decorative dots (here, we've used full-stops). Once you're happy with the text, convert it to outlines.

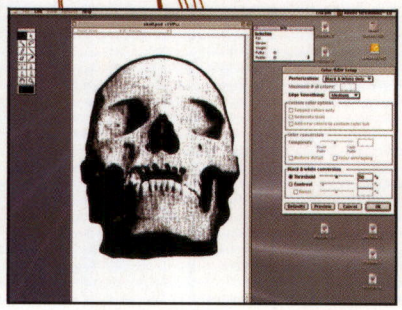
Design a logo continued...

Vector logos

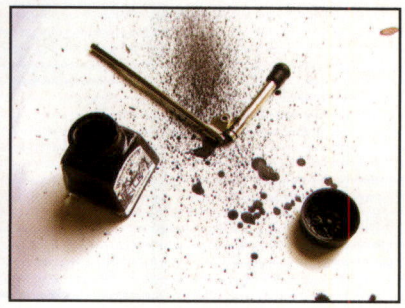
It's a good idea to design your logo in a vector program such as *Illustrator*. Vector files can be scaled up and down without a detrimental effect on quality and so give you more flexibility for the application of your logo. You never know what it might end up being used for so it's a good idea to make sure it's durable.



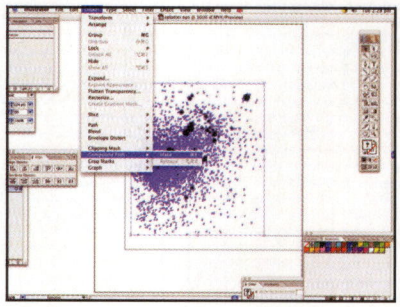
4 Logos often need a 'device' to make them stand out. Find an image of a skull (make sure you have the rights to whatever you use), play around with the threshold and then cut it out with the Pen tool to leave a clean image. Save this as a PSD file for the next step.



5 We want to vectorise the skull and add it to the rest of the logo. You can use various methods to do this. Here, we used Adobe *Streamline*. Open the PSD file in *Streamline* and change the variables as you wish. Convert the image and save it as an .eps file. The skull is now vector based.



6 As well as the skull, we want to add some texture (blood!). Use a cheap diffuser from an art shop to splatter Indian ink around some paper. Let the ink dry and scan it into *Photoshop*. Next, use *Streamline* in the same way as the skull to convert it to vectors.



7 In *Illustrator*, tidy up the splatter by removing a few bits here and there. Also, where the blobs meet, you get an island of white – use these as cookie cutters to punch through the underlying black by making a compound path to simplify the item into a one-colour image.

8 Copy and paste the splatter and the skull into the logo document putting each into different layers (this is good practice) and arrange them accordingly with the text. Give the splatter a nice red colour for effect. Save the logo as an .ai file for you to edit in future but also save an .eps for external use.

9 Once you have a good solid vector-based logo, you can play around with its form/look and application. For example, here is a distressed version done in *Photoshop*. The limits are endless, but you still have your vector-based master to revert to when needed.

10 To quickly create this distressed version of the logo, copy the various elements of the vector logo into *Photoshop*. Keep the blood on a separate layer (you can export the layers from *Illustrator* into a PSD file). In this case, change the text to white so it'll stand out on black.

11 We need some dirt. A good way to get this is to apply some sticky-tape to your skirting boards. Pull it off and all sorts of dirt and grime should be attached to it. Now stick the tape to some paper, scan it and use the threshold adjustment in *Photoshop* to give you a nice grainy texture.

12 Select the dirt using the Magic Wand tool and copy and paste it over the top of your logo. Now reselect the dirt. Click on the layer with the text in and then hit the Layer Mask button at the bottom of the Layers palette. The text is now distressed. Hide or delete the dirt layer and you're done.

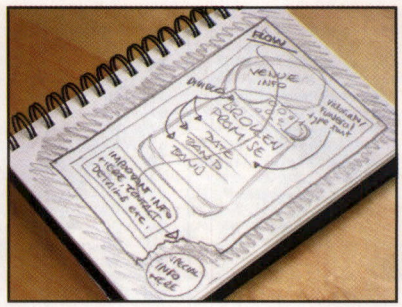
Part 3: Design a poster

Here's how to produce the age-old poster – cheap and in yer face...

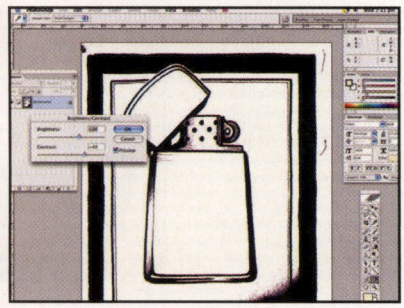
Landscape or portrait?

Putting up a large landscape poster can be a nightmare especially if working at speed on your own. It's therefore good practice to design large-format posters in a portrait format. They hang well from the top allowing you to paste or staple them down with your free hand. Landscape posters tend to flap about and fold over.

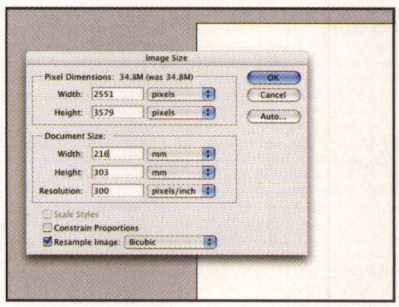
1 Gig posters are a lot of fun to create. They help promote your band and reinforce its image. They're cheap to produce and quick to reach the target audience and, once done, you can rehash the design into a flyer. For some style influences and some advice forums you can't beat sites such as **[w]** www.gigposters.com.



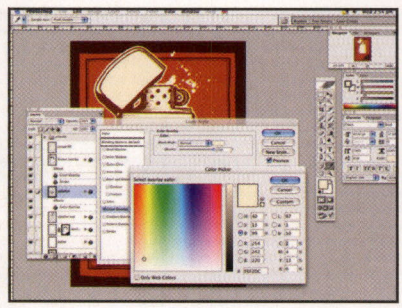
2 In Western culture, we generally scan an image from the top left to the bottom right. Bear this in mind when planning your poster, putting information into an order that will scan well and convey your message clearly.



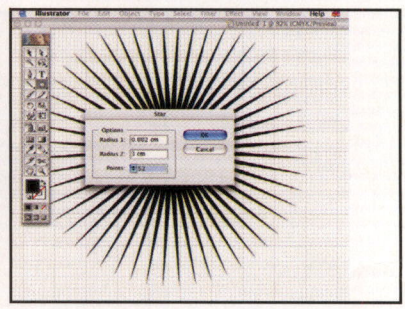
3 Draw the basic artwork in ink and scan it into *Photoshop* (300dpi minimum). To get strong blacks and whites, simply use the Brightness/Contrast adjustment, although you can do the same in Curves or Levels.



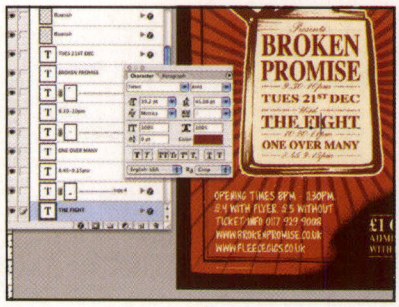
4 Your set-up depends on the intended output print size. If you're using a printer, ask them for their specification. Often you'll be able to create your artwork at a portion of the output size and the printer will scale it up. For example, an A1 poster might require artwork at 1/4 size (A3), CMYK (if colour), 300dpi. Add bleed if necessary.



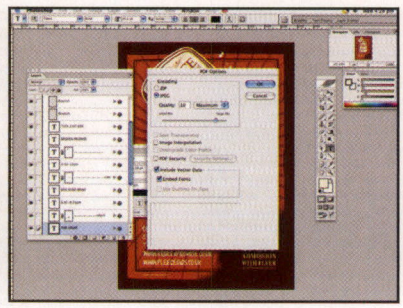
5 Drag the scanned artwork into the new document. Add colour using Colour Overlay layer modes so you can edit it later if necessary. Some elements, such as the lighter, might be best cut out with the Pen tool first and edited on a separate layer. A splatter effect is also added here. Colour this again using Layer Styles.



6 Add some impact with a starburst. This is done using the Star Shape tool in *Illustrator*. Start off by entering the number of points your star needs then play with the settings until you get the ratio you're after. Fill it with the required colour and copy and paste back into *Photoshop*. Now mask it off so it sits in the background.



7 Now add the text. Choose your fonts carefully and try to keep it to, say, three fonts max. Here the main font is the same as that from the logo, reinforcing the brand. In this case, add each line of text as a separate layer so it can be positioned and adjusted with individual control.



8 Always keep a layered version (psd) of your poster because you may need to alter it later. Your printer will probably just need a flattened TIFF file at 300dpi/CMYK but check to be sure. An alternative might be a PDF, which keeps your font information in place – this is particularly useful when scaling up considerably because it keeps text crisp.

9 Your poster can be output in a variety of ways. One option is a professional digitally printed poster, but a more 'DIY' technique is a home-printed poster blown up and duplicated with a photocopier. You could also do the reverse and reduce it down to an A6 flyer. Four of these on an A4 sheet = four flyers. Now spread the love.

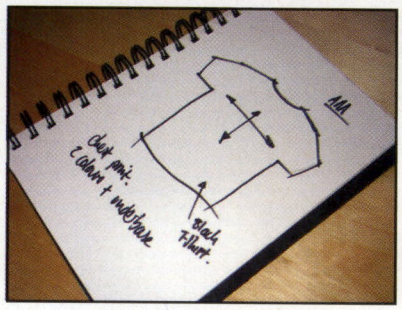
Part 4: Prepare a T-shirt design

Screen-printed T-shirts promote your band and can bring in some much-needed cash...

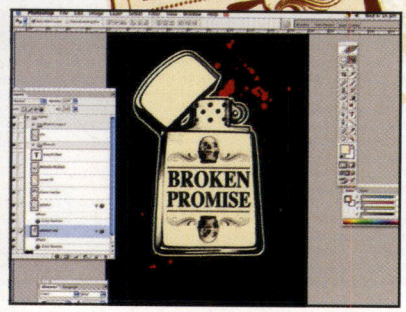
Colour proofing

It's a good idea to provide your printer with a colour proof of your design either as a hard copy or as a colour preview in the actual document. It's also good practice to name your colour separation layers with the corresponding pantone numbers.

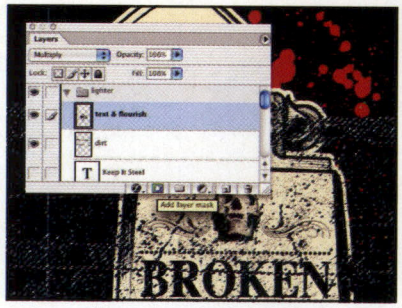
1 T-shirts are not only a great form of advertising for your band – they can also double up as merchandise which can be sold at shows to put money back in the pot. If you're going to do it right, the best solution is to have them screen printed.



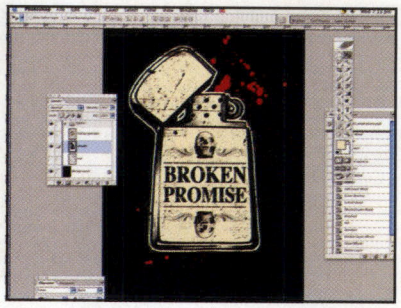
2 Think about where the print is going to be on the shirt. Measure a few other T-shirt prints to see what works best and where. How many colours are you going to use? To keep costs down you should go for one, two or three max. Each colour adds to the cost considerably.



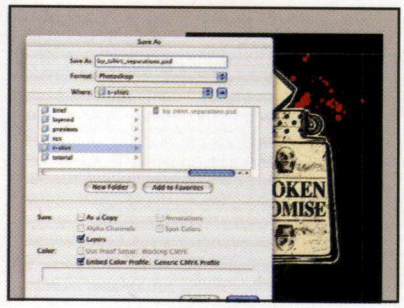
3 Set up a 300dpi document in *Photoshop* slightly larger than you need. Now add your artwork from a file or create from scratch. Keep the elements in layers at this point in case you wish to edit them in any way. Naming layers as usual keeps everything under control.



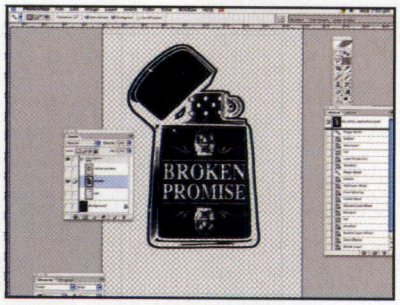
4 Once you're happy with your layout, you may wish to give the artwork a distressed effect so it looks a bit more haggard. To do this, follow the same principles as covered in Part 2: Steps 10 to 12. This looks particularly effective on T-shirts.



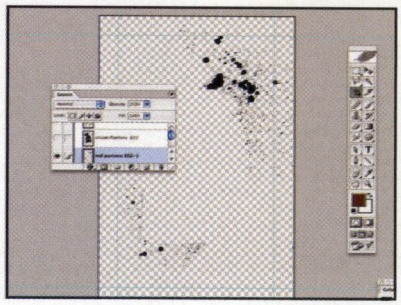
5 Once you've got a finished design, you need to prepare it for the screen printers. Sometimes they'll do this for you, but don't count on it – if you want to ensure your design is produced as intended, it's best to do it yourself. Feel free to ask your printer for advice or guidance though, because it helps them out in the long run.



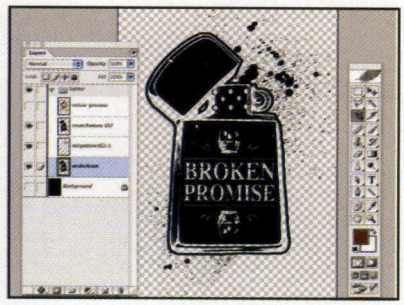
6 You now need to create the colour separations from which your films and screens will be made. Each colour printed has a screen. Start by saving a copy of your design as a separate file and call it 'separations'.



7 We're going to make a colour separation for each colour. This design is a two-colour job: cream and red. The black is supplied by the colour of the T-shirt material. Use your Magic Wand to select all the cream in the design, create a new layer and fill the selection with black. Label it 'cream'.



8 Now repeat this for the red layer. Create a new layer called 'red', select all the red in the design and fill the new layer with black. You now have separations for both your colours.



9 We also need a 'base' or flash screen. This is like an undercoat of white used when printing on a dark T-shirt. To create this, simply duplicate the two-colour screens and merge the duplicates into one and label it 'base'. Save this as a layered PSD file for your printer. ca-p

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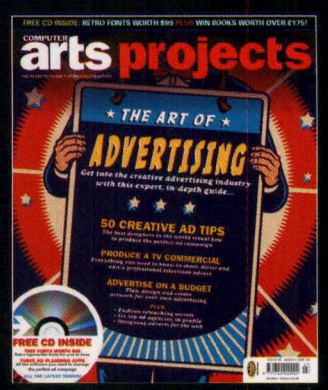
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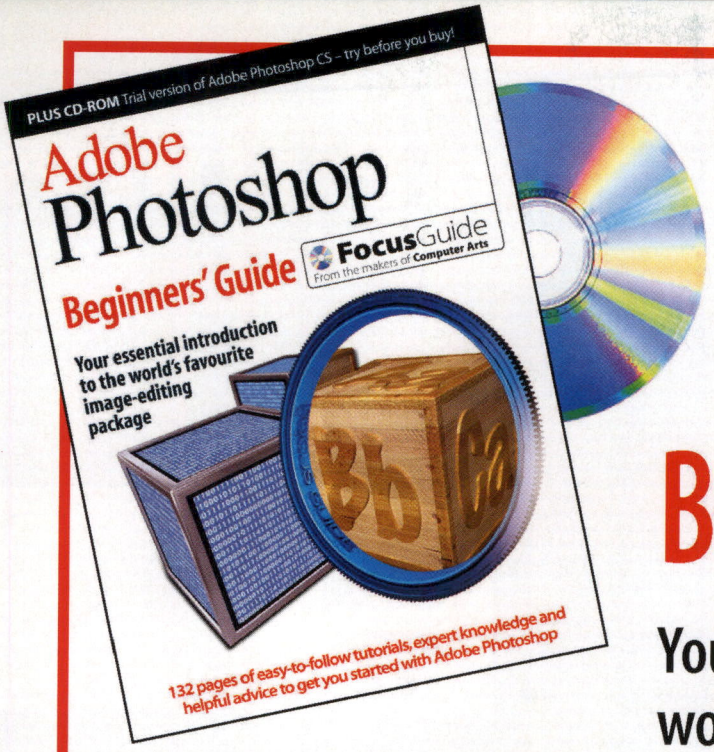
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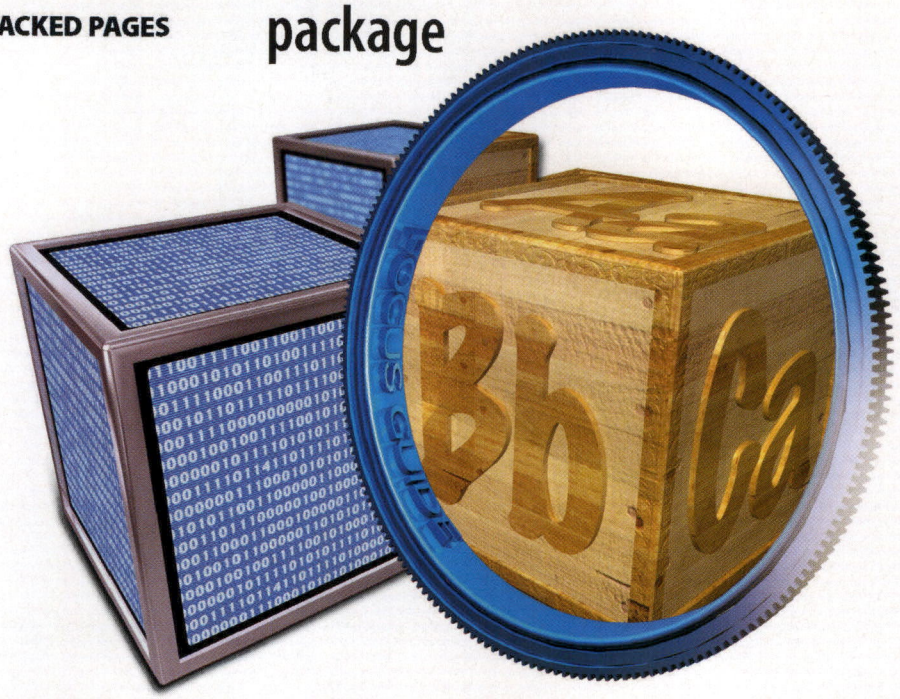

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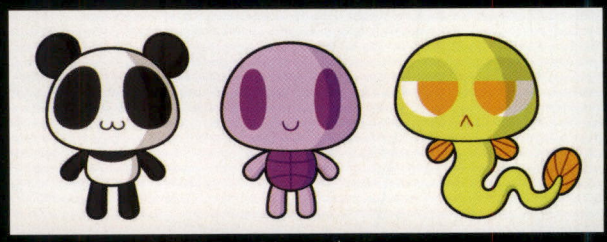
Case Study: Passion Pictures

We reveal the secrets behind the work of award-winning studio Passion Pictures, looking at how three of its most famous TV commercials were produced...

Passion Pictures is an Academy Award-winning independent film production company. Founded by MD Andrew Ruhemann 14 years ago, the company employs over 50 people and is based in the heart of Soho, London. It produces animated and live action feature films, live action documentaries, credits and television commercials. We talk to the company about three of its recent television commercial projects, getting the low-down on the production process and an insight into how special effects are produced for those ads we see on TV every day...



From left to right: Unilever's germ, Anchor Butter's moo cows and 3 Mobile's lo-tech panda, turtle and eel.

Case Study One

Millions of germs will die

Passion Pictures serves up a caustic cocktail for the inhabitants of the toilet bowl using 3D animation, and the latest bottle of Domestos from the design establishment...

Title: Melting
Client: Unilever
Agency: Lowe
Date: January to March 2005
Artists: Russell Brook (Director and Animator), Cara Speller (Producer), Richard Dolan and Mike Koeltsch (character design), Robin Konieczny and Mike Westrup (modelling), Mark Wilson and Morgan Evans (rigging), Stuart Hall and Nikos Gatos (lighting and textures), Neil Reilly and David Lea (compositing), Chris Knott (SFX Supervisor), Jamie Foord (Editor)
Software: *XSI*, *Mental Ray* and *Combustion*
Time: Seven months

Not even desperate housewives want to spend time thinking about toilet cleaners. So for Unilever and its agency, Lowe, to get the Thickest Ever Domestos to stick in the public mind required much more than a simple explanation of the benefits of household bleach. The companies opted for drama, humour, horror and a character to advertise this latest germicide, and decided to turn to the London-based animation shop Passion Pictures for the technical and creative talent to make the product memorable.

Work began in July, first developing the 3D model and animated presence of a worm-like organism that brags about the diseases it causes and sees the toilet bowl as territory it won't surrender. Using 2D drawings by comic book artist Richard Dolan, the disgusting critter was put into motion with *Softimage XSI*. In fact, it's one of the first jobs upon which the company has employed *XSI*, having been a *LightWave* house in the past.

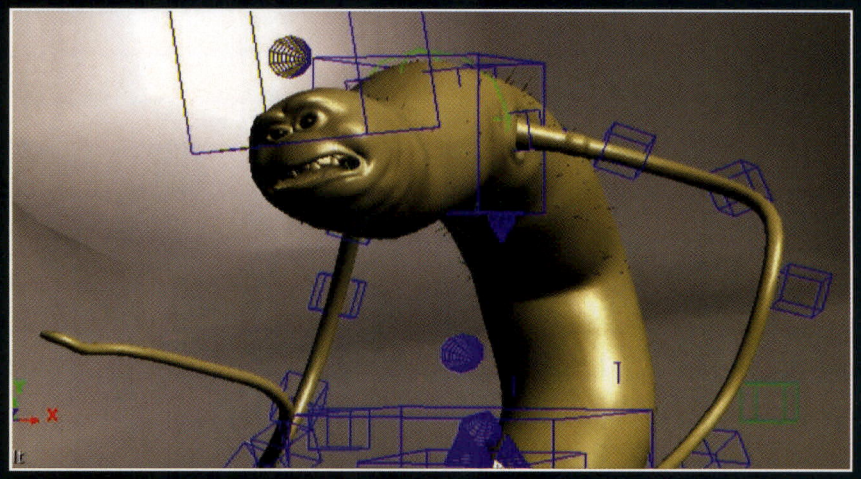
"Basically it had to be horrible yet fascinating," says SFX supervisor Chris Knott. "It couldn't be charming. The thing gets wiped out in the end. It's meant to be an evil sort of thing – it's a diseased germ that starts talking to you. Actually it's a complete anti-hero with no mitigating circumstances at all, which is an unusual idea."

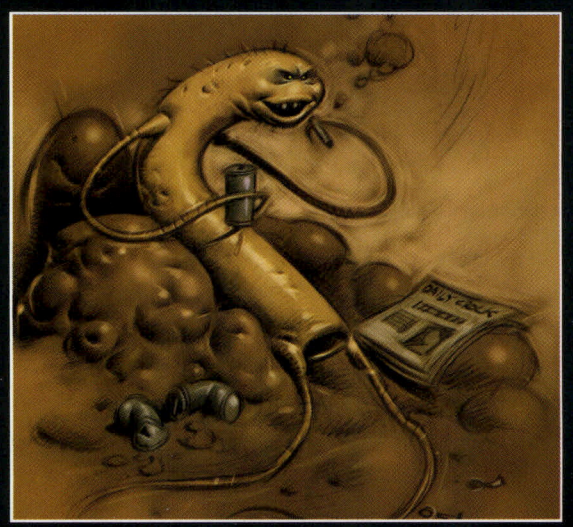
While plenty of us would find the job of putting life into a killer bug and then animating its death throes appealing, a line had to be drawn. The creature couldn't be too scary or disgusting for the audience, but the creature still needed to be disposed of memorably.

"There were moments when we were a little worried about it as it started to take shape," continues Chris. "Our Technical Director, Mark Wilson, wrote a little plug-in that would in effect cause the germ to blister and dissolve at the end of the spot. Some of our internal tests on that certainly weren't air-able – more horror movie than TV commercial. Pretty grim."

The bug's boasting and dying threats are delivered thanks to a voice-over by an American actor, following a script from Lowe. Apart from the initial concept and sketches, the agency was relatively hands-off, happy to let Passion Pictures do its work. While seven months is a very long schedule for the animation house (12 to 16 weeks is the average), it has used the time to adapt to *XSI*, getting new systems in place. The result is that the next two Domestos commercials will be produced in shorter time-frames of just 8 to 12 weeks.

Right down to the grading in post production, Chris and his colleagues were tweaking the look of the creature to hit the right tone for the character and the product it falls victim to. "We finished the job off at Rushes. We basically wanted to take it even grimmer – the lighting and colouring in particular. If you look at the point where he started in the original sketches, he's a lovely ochre-y colour – far too friendly. We finished up with slimy blue-grey. Even from our final render here we edged it a little bit further towards the grim."





From top to bottom:
The first job was to create a character model and rig it for animation. This was done using *Softimage XSI*. The model shown here is still at an early stage of development.

The creature became known as the tubigerm. Here is a lighting test on its face. Skin textures were inspired by slugs. It was decided that the tubigerm's body was too shiny though and this was toned down in future iterations.

The germ character that Passion Pictures created in 3D was based on this concept art by Richard Dolan. "The designs came in and we picked them up and ran with them even before we'd received a brief from the agency," says Chris Knott.

Opposite page:
The demise of the tubigerm. To the last he displays a no-surrender attitude, even though Thickest Ever Domestos is making his skin blister and his body melt.

Case Study Two

Turtles are great

Minimalist in style, Japanese-influenced in terms of animation, 3 Mobile's recent spots challenged Passion Pictures to unlearn their high-end skills…

Title: Pandas and Turtle/Eel
Client: 3 Mobile
Agency: WCRS
Date: October 2004
Artists: Mari Chan (Designer), Leslie Ali (Creative Director), Simon Robinson (Art Director), Sarah Bailes (Producer), Pete Candeland and Dan Sumich (Directors), Michael Adamo (Producer)
Software: *Flash*, *Flame* and *After Effects*
Time: Four weeks

"Imagine these spots are going to be animated by a 14-year-old girl in her basement in Shanghai." It's an odd instruction for an advertising agency to give to a studio as accomplished in character animation as Passion Pictures. However, when you understand the market 3 Mobile's latest commercials were aimed at, it makes a lot of sense.

3 Mobile delivers mobile phones and a service via which you can not only make and telephone calls and send and receive texts, but also pictures, music and video. It's advanced. It's hi-tech. It's for the early adopters. And, according to ad agency WCRS, it's very Japanese-y. So Tokyo-based designer Mari Chan was commissioned to create the characters – a turtle and an eel for one spot, some pandas for the other – while Passion Pictures was called upon to animate them.

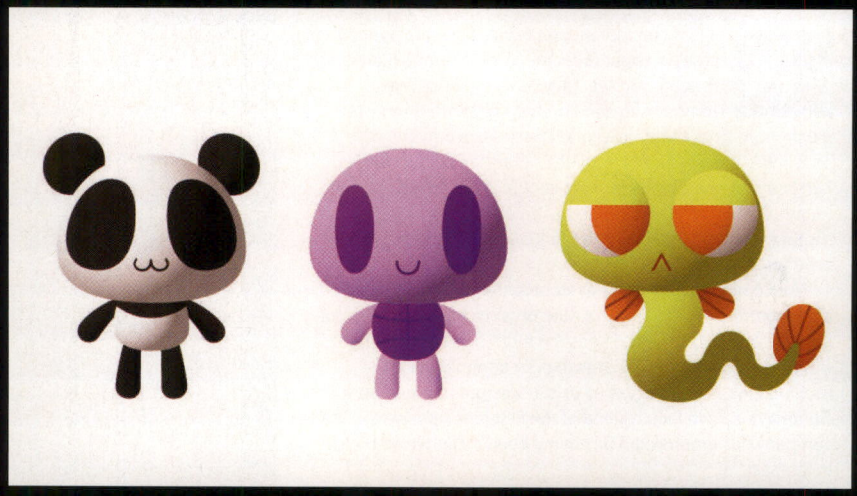
"Her designs are all done in *Illustrator*," says Michael Adamo, Producer at Passion Pictures. "She has a very clean, vector style and so it was pretty obvious that the place to animate those was *Flash*. And also, in having our conversations with the agency, they wanted to keep a very naïve form of animation. They wanted us to be very limited."

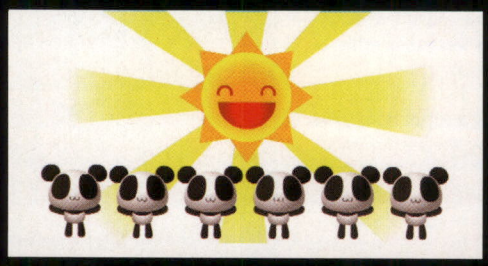
The animators looked towards primitive videogames to inform the style used, as well as the undercurrent of violence and the sound effects. The aim was to make them choppy, a little random and a little like *Pokemon*. Something a British and European audience would recognise as Japanese, and something that would have resonance within the culture of teenagers and twenty-somethings. The first spot sees a psychotic purple turtle stamp on a yellow eel which, in a constrained, synthesised sounding voice, delivers details of the service. In the second, two dancing pandas talk about music and video over the mobile phone until a happy sun rises and reduces the pandas to ash.

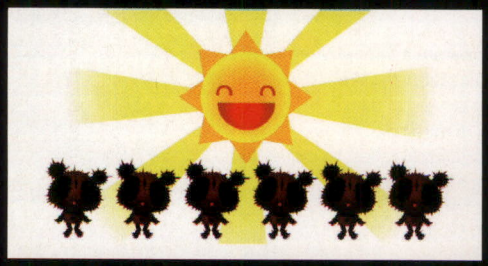
"We did most of the animation on fours or eights," says Michael. "What that means is instead of doing one drawing for every frame, we did one movement or drawing for every eight frames so we took a lot of the animation out of it so things were very choppy. We didn't make any attempt to make the animation fluid or smooth in any way."

Each advert was produced in just four weeks – far less time than normal for Passion Pictures – and after initial work in *Flash*, supers were done in *Flame*, along with the grading. *After Effects* was experimented with, but the results were generally too much for the minimal, lo-tech style the client and designers were after.

"As a company that specialises in character animation and really good, high-end character animation, it was really hard to have our animators 'not animate'," explains Michael. "You really had to unlearn everything because everything you knew, any fundamental of animation that you could apply to these spots, was absolutely wrong to apply. So you've got to think like someone who has never animated before and do the things that they might do."







From top to bottom:
This concept design for the panda, turtle and eel was commissioned by agency WCRS, and created by Japanese artist Mari Chan.

The happy, Japanese-y pandas explain the benefits of 3 Mobile's service in videogame-esque voices, accompanied by captions.

With some sunshine, what could be better for dancing pandas? "In having our conversations with the agency, they wanted to keep a very naïve form of animation," says Producer Mark Adamo.

Unfortunately, the happy sun reduces the pandas to cinders. This dark humour, along with the Japanese videogame styling, was chosen to appeal to a sophisticated young adult audience.

Case Study Three

Anchor and Moo

Two cows were given voices by Stephen Fry and Tony Robinson, and then brought to life by Passion Pictures' leading animator Pierre Coffin…

Client: Anchor Butter
Agency: Clemmow Hornby Inge
Date: January 2005
Artists: Micky Tudor (Art Director), Enca Kaul (Producer), Stephen Fry and Tony Robinson (voice-overs), Pierre Coffin (Character Designer and Director), Etienne Pecheux (Visual Effects Supervisor), Jean Poisson (Director of Photography), Emilie Walmsley and Nicolas Trout (Producers), Hugo Sands (Executive Producer)
Software: *Maya*, *MacGuff Ligne* (renderer) and *MacGuff Trukor* (compositor)
Time: Four weeks' development, eight weeks' production

One thing advertisers are learning as CG comes to the fore is that animated characters can actually trivialise the message. When Anchor Butter and its agency Clemmow Hornby Inge (CHI) came up with two animated cows to spread the word about Anchor's lack of additives, they were more than a little concerned about how these cows should 'act'.

Yet when they came across the animation talent of Pierre Coffin of Passion Paris (the French arm of Passion Pictures), their search for the right kind of CG cows came to an end. "Pierre has a way of creating and directing characters that are engaging in not simply a cartoony way," says Hugo Sands, Executive Producer at Passion Pictures. "They're funny, they're comic, but there's something knowing, something mature, something adult about the comedy. They're not just a kids cartoony thing. That's really important because the audience is grown up."

The cows were drawn to the client's specs and a video storyboard with some rough voice-overs was assembled. A few seconds of animation was added and Anchor then conducted consumer research on the concept. "They do this a lot in America," says Hugo. "It's becoming more common here, especially if they think they're going to do a big, long-running campaign over a period of time where they might commission a whole series of commercials."

The response was positive. But it was already September and Passion Pictures needed shots with green fields, blue skies and leafy trees, so they went on alert for good weather. When it came, they hit the Normandy countryside and shot live action backdrops in HD. The hand-held style added to the believability of the cows. "You don't expect fully animated CG characters in that live motion style. It looks a bit hand-held and almost home video or news footage-y the way the live is shot," adds Hugo.

HD gave the artists more flexibility. Without losing quality, they could zoom in on part of a frame if a cow and its gestures needed to be cropped in a particular way. This was something new for Passion Pictures.

The footage was edited and then rough, grey stills of the cows were comped onto it, with the voice-overs. This was sent for approval, then full animation began and another version, still without lighting and textures, was sent to the client. At this stage there was much discussion over the expressions and gestures of the animals, and adjustments were made. Decisions about the final textures were also sought based on stills showing different amounts of furriness and so forth. Then the final render and compositing began.

The result is a commercial that brings something subtler to the 3D cartoon style. "Stephen Fry and Tony Robinson – there's a lot of comedy that's unsaid in their lines. If they were acting, there would be a lot of humour derived from their gestures and facial expressions. It was getting that added value to the comedy but in a CG cow. Small changes in facial expression add a lot to the humour. That's what Pierre's good at but that's also the most difficult thing," concludes Hugo Sands. cap

From top to bottom:
Stephen Fry provided the voice for Anchor (left) and Tony Robinson was Moo. The brief called for Jersey cows with a bit of sensibility about them.

The hair rendering on the cows is shown in this pass. A certain level of furriness was required by the clients.

This is the shading test on pre-textured models. The lighting had to match the ambient lighting from the live action.

The wireframe models of the cows composited over the live action backdrop. The CG had to be locked to the backdrop, which was shot hand-held for extra realism.

Find out more about Passion Pictures at **[w]** www.passion-pictures.com, or call **[t]** 020 7323 9933.

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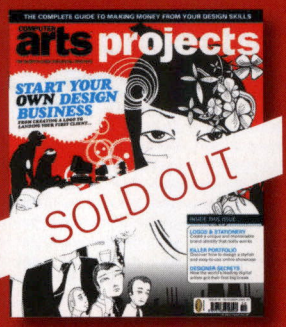

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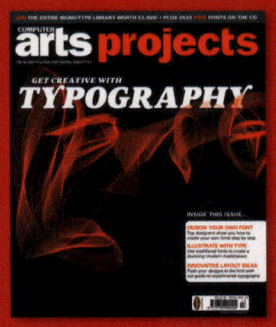

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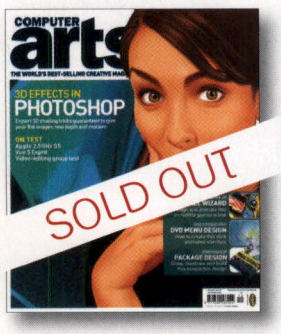

ISSUE 103: CODE COB00103

Create 3D effects in *Photoshop*, add definition to your images with *Xara X*[1], 3D pinball wizardry with *Cinema 4D*.

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Photoshop's metallic effects exposed, *Illustrator's* brushes customised and how to create iconic fontography.

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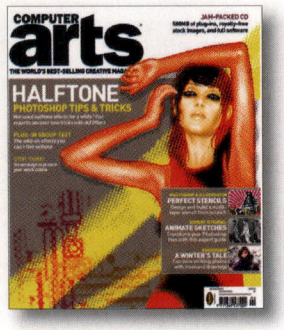

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Photoshop halftone effects, build perfect stencils, combine photos and drawings, and animate sketches.

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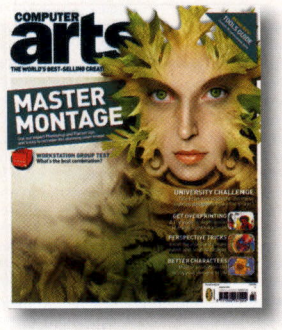

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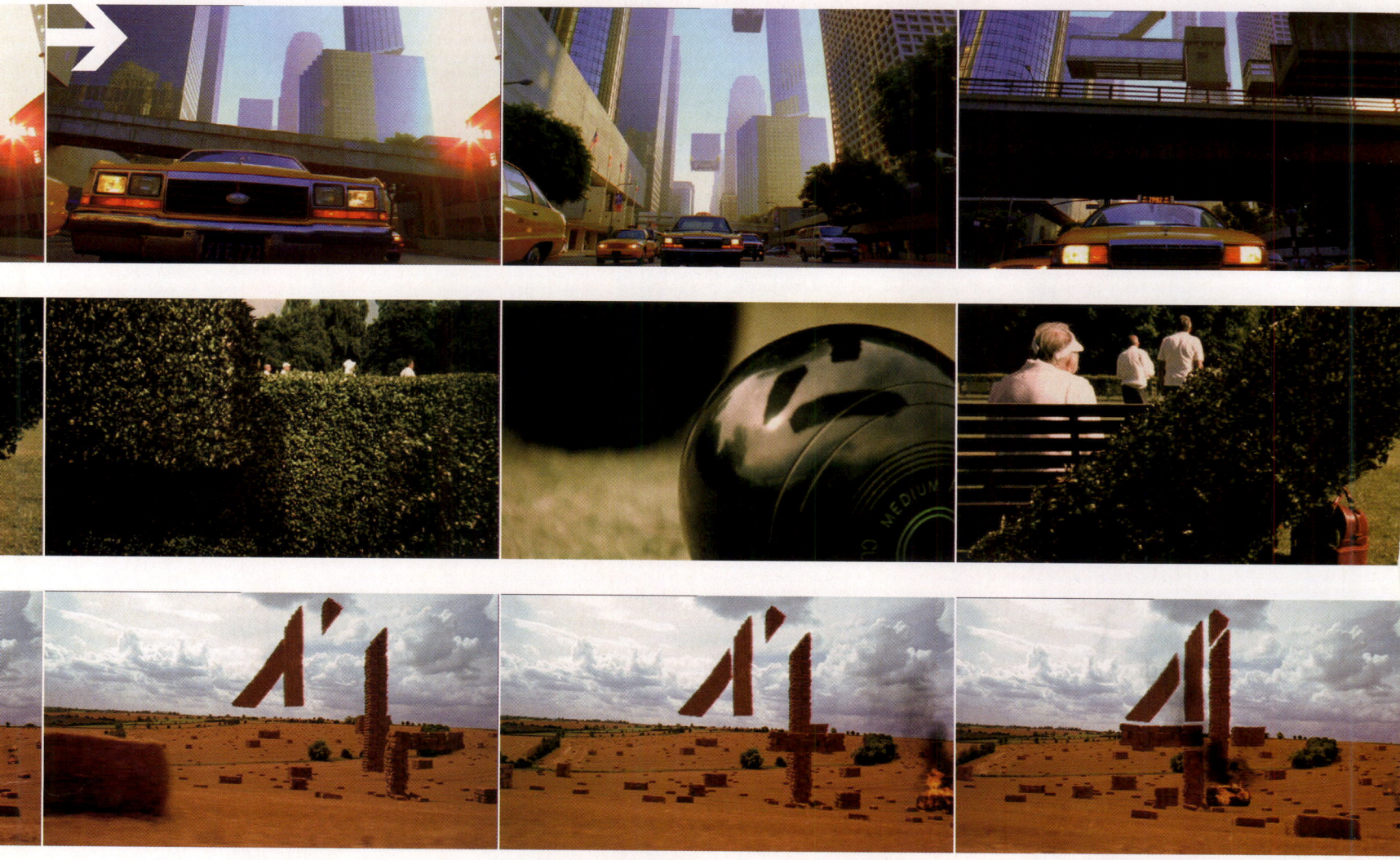
Case Study: Channel 4

3D mastermind Russell Appleford throws some light on the production process behind Channel 4's new series of animated idents...



The centrepiece of Channel 4's New Year re-brand is a series of parallax-inspired idents, produced for the station by freelance 3D artist Russell Appleford at MPC. The job, which took nine months of continuous work to complete, sees the fabric of nine scenes – from bowling green to market scene – conspire to present the viewer with an image of the channel's newly designed logo.

Using a combination of powerful tools including *Maya*, *Boujou* and *Shake*, the idents are a beautifully realised integration of live-action plates and meticulously modelled 3D elements. "Setting the bar as high as possible throughout," explains Russell, "is what hopefully makes it difficult to tell what's real and what's 3D in the final result."

Brett Foraker, Creative Director at Channel 4, first approached Russell with a brief for the station's new look way back in 2002. Asked to work up a 3D solution for the idents, one thing immediately came to mind: "My first thought," says Russell, "was that I wanted to base my approach around how well camera tracking software has improved over the past five years." It's clear from this reaction that Brett Foraker had come to the right place.

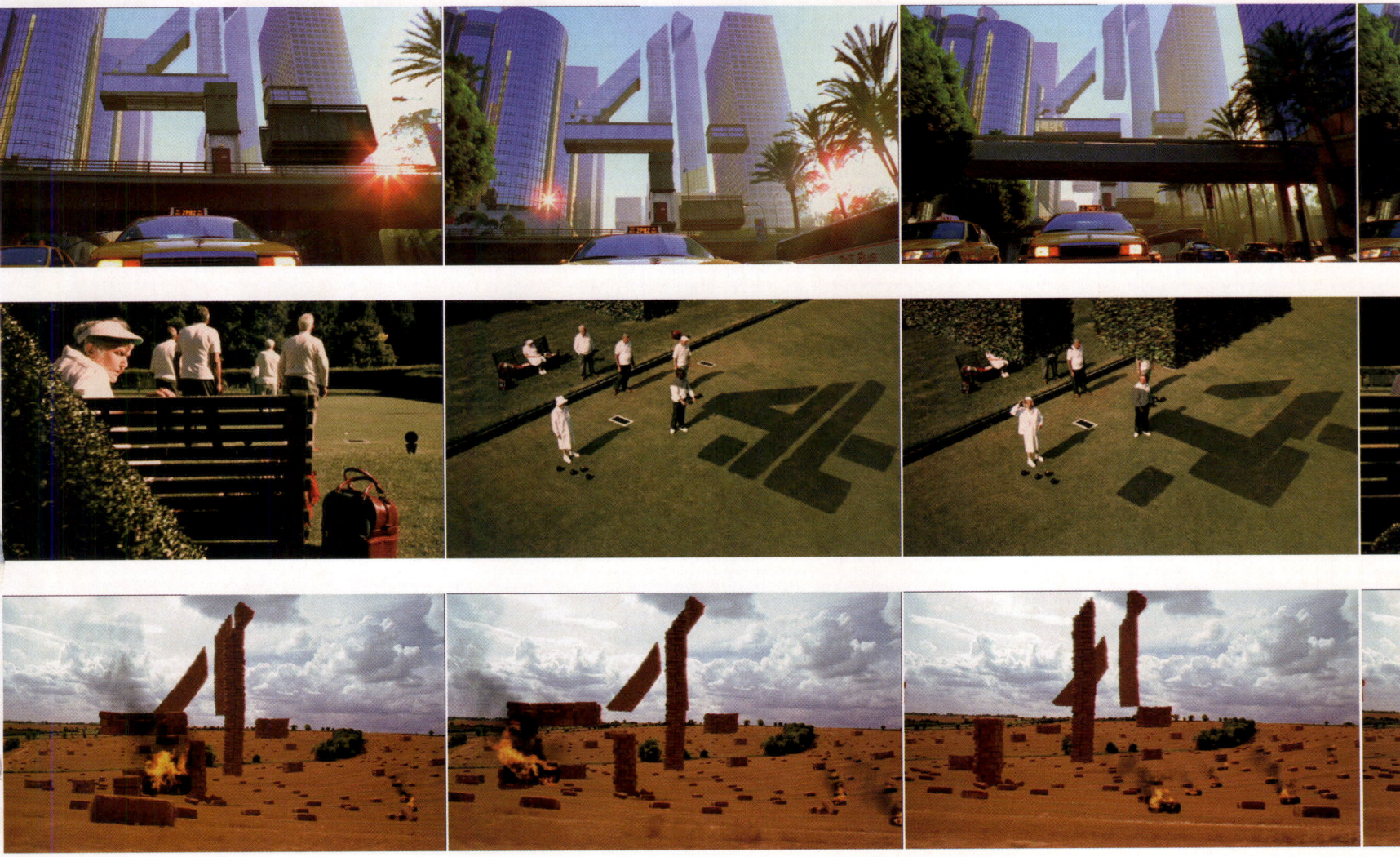
Russell set to work developing his pitch: "I wanted to give the idents a feel of old meeting new – the early CGI idents from the 80s given a makeover with complex camera tracks and compositing." This would previously have been an impossibly expensive approach thanks to the complexities of manual camera tracking, but technology has moved on: "Now we can track a complex handheld camera move in just a day using a package like *Boujou*."

But Russell was not the only one working on the problem – the station's Creative Director had simultaneously approached several other design studios, animators and *Inferno* operators to develop a concept for the station's new look. Thus began a prolonged series of pitching scenarios which acted to refine the solution: "The job was finally awarded to me in spring 2004," says Russell. "That's two years of pitching!"

Fever pitch

The basic theme in place, Russell set out to produce a first draft good enough to convince the powers that be of his concept. "My first tests were shot on MiniDV, from a car window driving through central London," he says, a little sheepishly. The camera angle, set perpendicular to the side of the car, gave a view of side streets and alleyways slipping past, providing a backdrop from which the logo would emerge.

Carefully positioned and scaled so that they would meet in perspective, the 3D elements were

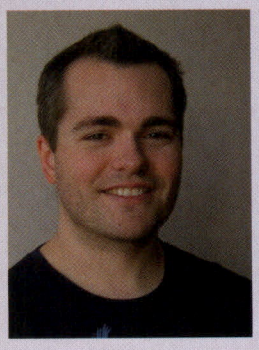


then composited into the scene using *Maya* and *Shake*. "In total I produced around a dozen different variations – different locations, experimenting with depth and positioning for this first stage of the pitch," says Russell. Brett was happy with the results and commissioned Russell to develop the idea further.

The field now whittled down to just two contenders, the challenge was to produce new versions of the idents with much higher production values. This time the background plates were shot on super 16, graded in telecine and composited with *Inferno*, "As opposed to a DV cam from a car window then cobbled together in *Maya* and *Shake* in a couple of days!" laughs Russell.

At this stage, things started to get a bit more serious. Channel 4 brought in freelance producer Jo Dillon to handle the pre-production process

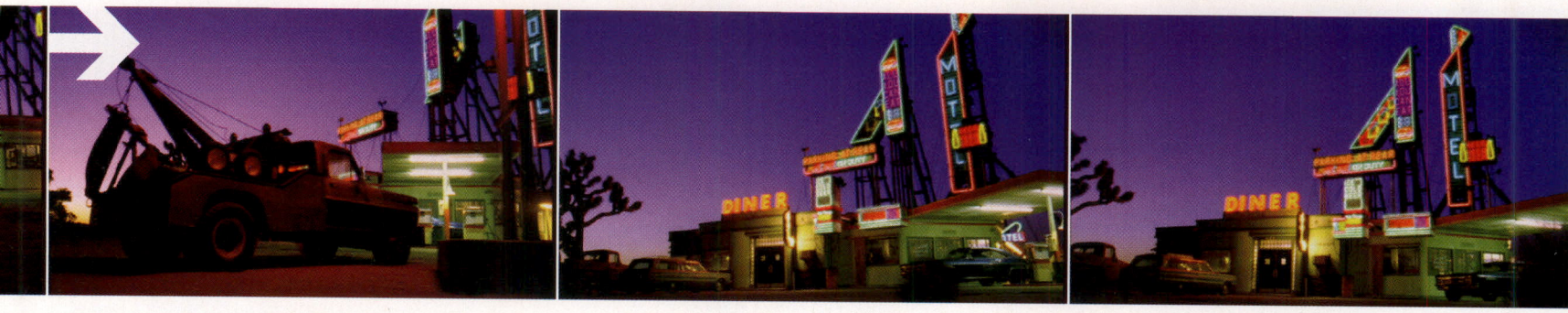
Portrait of the 3D artist



3D artists today don't know how lucky they are. When Russell Appleford studied visual communication at the Birmingham Institute of Art and Design in 1997, he specialised in 3D animation at a time when the subject was still teething. "There wasn't really a 3D animation pathway on the course at the time," he recalls. "So I had to be self taught to a certain extent." This included hardware support too, the college relying on Macs geared up for desktop publishing and video left no room for animation.

So the young artist found a way: "I was using a Windows-based system running *3d studio 4* on my Pentium 166 with 64Mb of RAM!" Even though he was working with DOS-based software on a machine that would struggle with a spellcheck, Russell produced two short films for his degree show.

That was enough to get him noticed: "I was given a junior animation position at MPC, where I remained for the next five years." For the past three years Russell has been a freelance 3D animator and VFX supervisor – he's currently working on the next batch of Channel 4 idents.



and Russell decided to take the 3D work to Moving Picture Company where Sean Costello would handle the post-production. There followed a gruelling three-month production stint as Russell and three other animators raced to produce eight new idents. Brett liked what he saw and the final production process began in earnest.

Backplates

At this point, the nine pieces of the distinctive Lambie-Nairn logo still retained their original colouring, demanding a lot of work to properly bed them into a scene: "The basic problem was that unless you had purples, reds, oranges and so on in your backplate, the logo would never really look as if it was actually in the scene but instead appear slightly stuck on," says Russell.

Despite their best efforts in lighting and compositing, the problem would not go away. The answer was to go around the mountain, as Russell explains: "Instead of the blocks being their bright colours, which were maybe a bit too garish, the blocks were to be made up of what was in their environments." The final concept had arrived.

Brett and Russell then put their heads together to come up with the concepts for the nine different idents that would actually be shot. The locations varied from a council estate in Peckham to a Californian desert and a nuclear power station in Dungeness. This glamorous filming schedule attracted Dan Bronks to the roll of Director of Photography and location shooting began.

Russell chose to shoot the live action plates using Super 35 film, the reason for this choice being pretty straightforward: "I wanted to have as little grain as possible so *Boujou* would have an easy job when it came to camera tracking in post." As this was to be the centrepiece of the whole project, it was essential that everything be done to ensure it had maximum impact. "Dan also used very wide angle lenses throughout to minimise apparent wobble on the plates."

Boujou may be powerful but, as with all cutting-edge software, it needs every possible advantage if it's going to play out. This point is remade by the fact that the footage was subsequently scanned at open gate to 1k plates to ensure they got every possible piece of information from the backplates into *Boujou's* camera-tracking engine.

Then there were three

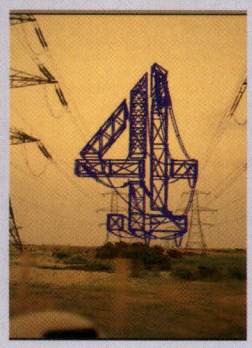
From the pitched idents there were now only three survivors: 'Bowling', 'Marketplace' and another yet to be screened. Of course, these lacked the new environmental textures decided on for the final pieces. For example, the 3D elements of 'Bowling'

had originally been white blocks, but for the new textured versions they would need to be transformed into box hedges.

Much to the relief of the entire modelling team, Russell admits: "I decided not to go the long-winded route of individually texturing leaves and trying to get a match between CG and live action." Instead, a texture was taken from the backplate and developed into a tileable texture which could be projected onto the roughly modelled blocks of hedge.

Strangely, with the exception of one shot, the entire ident was rendered without lights: "All the shading was done with an index pass," says Russell. He goes on to explain that this technique uses a set of RGB lights coming from the XYZ directions. The final touches were then applied: "These elements

Boujou to the rescue



One of the biggest headaches for 3D artists has always been the difficulty of matching CGI content to live-action backdrops. Manually keying the movement of the virtual 3D camera to that of its real-world counterpart is a painstaking and therefore expensive operation.

"I suppose the secret weapon of the project has been *Boujou*," says Russell. "Without it, the camera tracking would have been too massive a task to undertake!" In fact, it was the leap in capability which this package represents that first spurred the artist's concept for the project.

Produced by 2d3 software, *Boujou* automatically tracks camera paths which would previously have taken days to hand key. This ability has made the package a favourite with production houses around the world as it makes the matching of 3D content with live action considerably more economical. The Channel 4 ident is no exception, as Russell states: "This project would have been too expensive to complete without *Boujou*."

were then graded and composited in *Inferno* by Mark Stannard so they would sit nicely in the plates."

It's all in the detail

The live action plate chosen for the 'Motorway' ident benefited from a few unplanned manoeuvres on the A4 when, at the last minute, a rogue motorist cut in front of the film crew. It was a hair-raising moment, recalls the rally driving 3D artist: "The 14mm lens masks how close that car actually was to us!"

The incident became much more dramatic in the retelling: "We added skid marks and tyre smoke," then came the brake lights on a white van involved in this near pile-up. Skids were also added to the van's wheels. In fact, Russell admits, "All the skid marks were added in 3D."

The strength of the 3D work on this project comes down to a refusal to compromise, the seam between 3D and live action being almost impossible to detect. Surprisingly, all the road works in this scene were 3D: "It was a fairly uncluttered road when we started," says Russell. Though it meant lots of hard work, this additional detail was essential to set the tone for the piece: "The more incidental 3D in a plate," he continues, "the better the logo will hold up."

The standard may be exacting but it gets results. "Sometimes, junior animators think I'm joking when I get them modelling things down to the nuts-and-bolts level," says Russell. And here's the clincher: even though it may be lost in the final render, it's still essential, because: "The minute details are what push the realism up that tiny fraction." ca-p

Keep an eye out for all these idents, currently airing on Channel 4.

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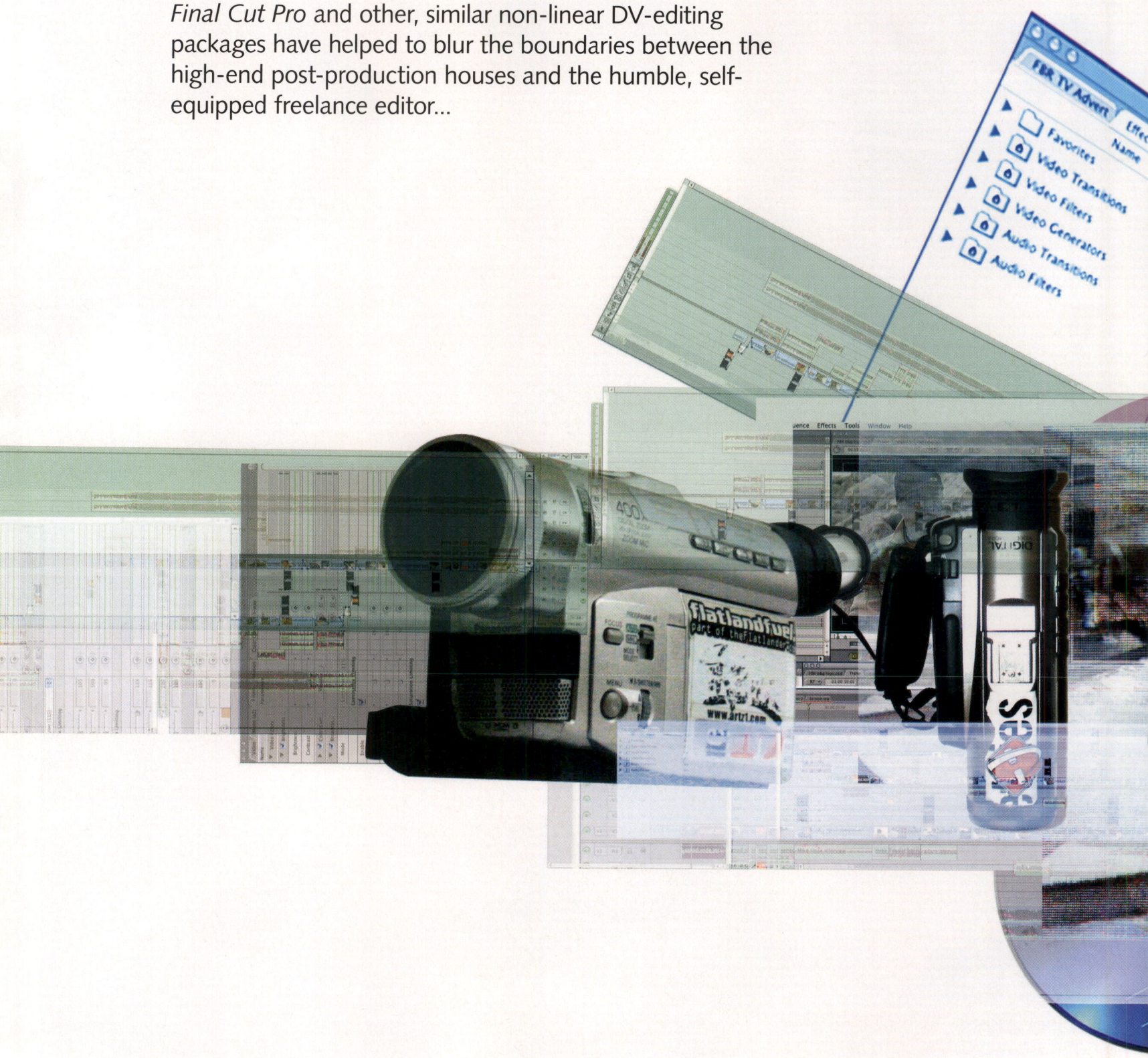
MARCH ISSUE

ON SALE **17 FEBRUARY**

Tutorial : From DV to TV

Final Cut Pro and other, similar non-linear DV-editing packages have helped to blur the boundaries between the high-end post-production houses and the humble, self-equipped freelance editor...



Transforming DV video rushes into attractive, high-quality images for broadcast is a staple skill for any editor working in the modern climate of high-turnaround, low-budget television production. With recent advances in DV-based shooting formats and post-production software it's not entirely unrealistic to expect the gradual demise of traditional, overly expensive filming and cutting formats. New developments in High Definition video cameras and HD-ready software for the low-budget producer only reinforce the likelihood of this change in industry practice.

Final Cut Pro HD is one such tool, making waves in the post-production industry by tempting many companies away from £80k set-ups and enabling self-employed editors to fully exploit its capabilities. With an affordable *FCP* and Firewire DV set-up you can transform low-end DV footage into clips that look deceptively high-end on your home computer. With a little effort to unleash the potential of basic video filter combinations, all the wonderful powers of visual deception are at your fingertips. In next to no time you too can be hearing the delightful squawks of "Did you shoot that on film then?"

For the purpose of this tutorial we'll be using an advert trailer for a current extreme sports TV show. Television adverts are notoriously big budget, but it isn't outside the realms of possibility to use the basic set-ups in this tutorial to produce broadcast-ready ads. This tutorial highlights shooting considerations, capturing hints, filtering techniques and final broadcast preparation using standard definition DV source material.

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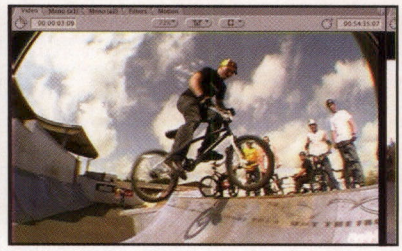
Part 1: Shooting considerations

The key to quality DV footage is a decent camera and good lighting...

Where to start

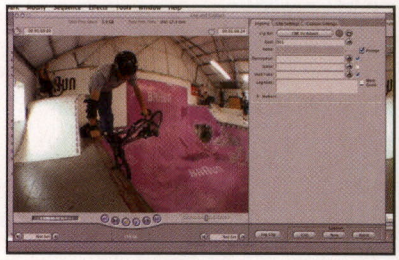
It's imperative that you start with the best-quality DV images possible, because each time you add a filter and render an effect onto video, you're gradually degrading the picture resolution. Finding the balance between improving and degrading your footage is an acquired art.

1 To get the best-quality source rushes, you should shoot on a 3-chip MiniDV camera or more expensive DV/DVCAM camera, such as a Sony PD150/170. *Final Cut Pro* will capture both formats via Firewire using the 'DV PAL 48 kHz' capture preset.

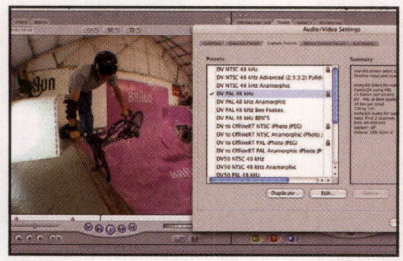


2 MiniDV doesn't perform well in low-lit conditions. Avoid using internal camera gain at all costs because it compromises picture resolution before you even get it into the edit suite. For the best picture resolution, depth and colour, shoot with strong natural daylight or use additional artificial lighting.

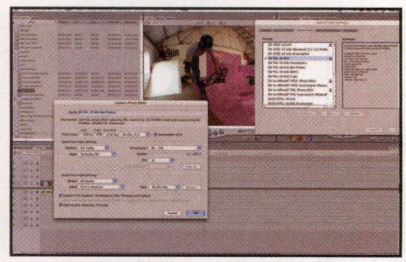
3 MiniDV is notorious for generating extremes of video levels. This usually manifests itself as burnt-out sections of picture and garish, over saturated colours. More expensive cameras with high-quality lenses will help to control these attributes but postproduction is where you can really tidy things up.



4 Make sure you choose striking, clear shots from your rushes. When cutting an advert or trailer, each clip should really grab the audience and it's essential to avoid weak images. If you think a shot is well composed but lacks punch, don't be put off. There are clever ways of revitalising clips in the grading process.



5 Use the capture preset in 'Audio/Video Settings' labelled 'DV PAL 48 kHz'. It captures MiniDV footage with 100 per cent DV compression and 720x576 pixel dimensions at 25 frames per second. If you shot your DV reels in true 16:9, select the preset 'DV PAL 48 kHz Anamorphic'. Ensure your capture presets and sequence presets match.



6 *FCP* has been built with many useful presets in both PAL and NTSC formats. In most cases you can simply click and select the preset most relevant to your source tapes. To manually alter capture attributes simply click the Edit button at the bottom of the Capture Presets window and manually process your changes.

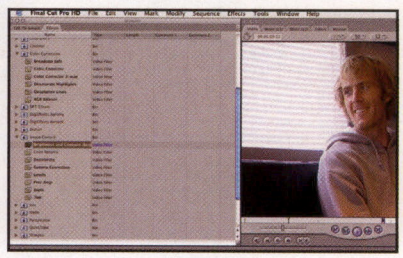
Part 2: Using filters

The first stage of grading is choosing the right filters for your needs...

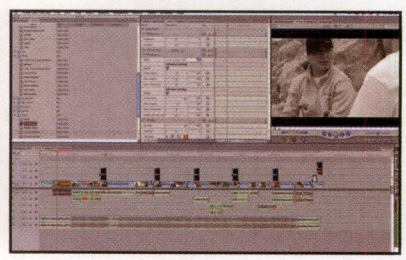
Save money

You can actually shoot DVCAM format onto a standard MiniDV tape (on the right camera), but by squeezing the bigger, compressed digital video onto the tape you'll only get about 40 minutes out of a 60-minute reel. This is a common money-saving technique in the industry and enables you to gain higher resolution footage from a MiniDV tape.

1 Picture adjustments of any kind are usually the responsibility of an Online Editor. To work in an efficient manner, complete a refined cut of your advert/trailer before venturing into the final, creative stages. The multitude of filters used in the grading process will generate large render files, so it's best to keep everything tight.



2 Go to the Effects tab in Browser and open Video Filters. Select the desired filter from the appropriate sub-menu and drag it onto your first clip. You must apply the following filters for this exercise: Image Control>Brightness & Contrast, Desaturate, Sepia; Colour Correction>Broadcast Safe, Colour Corrector 3-way, RGB mode; Matte>Widescreen; Video>De-interlace.



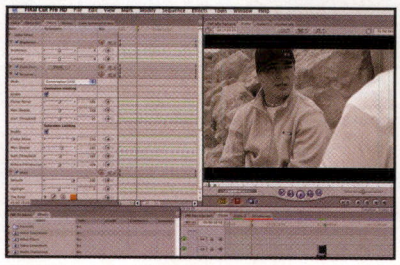
3 Double-click your chosen clip to load it into the Viewer window. Click the Filters tab to reveal the Filters control panel. The attributes listed for each filter are all adjustable by use of interactive sliders, value boxes and keyframes. Each filter can be disabled by un-ticking the box to the left of the filter name.

Part 3: Getting creative

Combine filters and use colour tints to create different moods...

Recreating high-budget effects

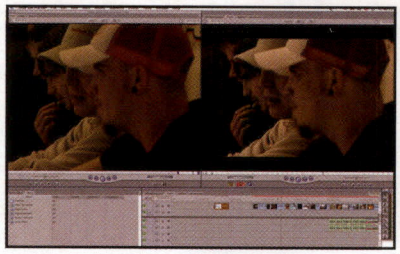
The filters used in this tutorial are just some of the effects you can create. *Final Cut Pro* enables seemingly limitless exploration and creation of your own visual style. Carefully watch adverts or trailers on TV and analyse the colour styles and tones being used. With a little imagination and smart use of the software, you could recreate much of the stylish grading you see on high-budget broadcast productions.



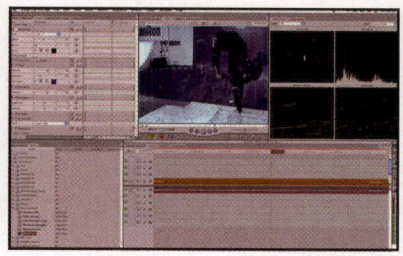
1 Go to Window>Arrange>Colour Correction. The *FCP* interface will transform and clearly display your Filters control panel, image viewer and built-in video scopes. We will deal with videoscopes later – they're essential when preparing a cut for broadcast.

2 When applying any filter to a clip, it will carry default settings. In most cases, these will not be the settings you keep. At first glance our clip appears to be heavily tinted, but we have yet to work on customising the filter parameters.

3 To get the best results from this exercise and any similar grading you do yourself, it's important to work in a logical order. Start by reducing the most dominant filters so you can better judge the effect of every filter on the subject clip and begin tweaking all parameters to suit your needs.



4 Combined with the other filters, Sepia and Desaturate will help transform harsh MiniDV material into more organic-looking images. Subtle use of the Desaturate filter helps take the edge off garish DV colours, while light sepia tinting adds natural texture and film-like quality to the video clip.



5 By adjusting the colour parameters on the Sepia filter, you can create many different tones (note: the Tint filter in *FCP* does the same job). In this separate example, subtle deep blue overlay helps to give the image a cold, menacing touch. Cold colour tinting, using blues and greens, is common in TV commercials and drama.

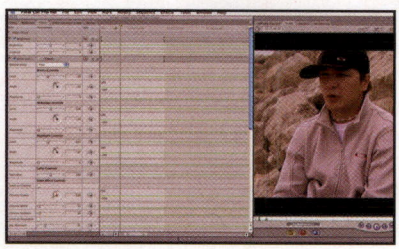
6 You can use 'RGB mode' as a colour correction filter for balancing the white in an image, but you can also exploit its functions to create deliberately surreal colour tones. This clip was shot with warm, orange lights and then made colder by increasing blue levels and reducing the reds.

Part 4: Blacks, mid-tones and highlights

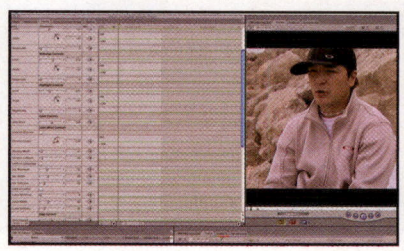
Use the Colour Corrector 3-way to add depth to your DV image...

Playback

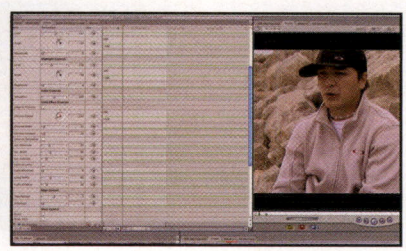
To get accurate colour-grading checks you should connect your edit system to a professional, playback monitor. You can source some good deals on used/ex demo models from production supplier websites. Never rely on the computer monitor to show the true colour of your video, because it will look different when broadcast. Similarly, don't trust a regular TV set, because televisions have built-in booster filters to make video colour appear more vivid and saturated.



1 Expand the 'Colour Corrector 3-way' within the Filters menu. Drop the black levels by either inputting negative values into the number box or moving the slider to the left. Depending on the brightness of your source clip, try to use values of between -5 and -25. The aim is to add depth and produce a more solid, contrasting picture.



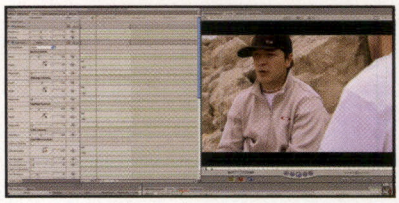
2 By dropping black levels, you can darken the overall picture. Use the mid-tones adjustment panel to lift the image and pick out the averagely lit areas of video. We tend to work at between 105 per cent and 125 per cent depending on the state of the original clip. Boosting mid-tones too much can create unwanted video artefacts (picture damage).



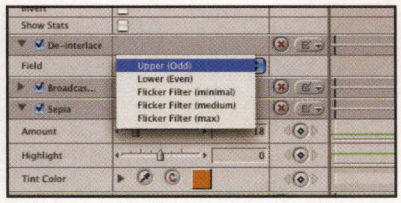
3 The highlights adjustor enables you to control areas of high luminance (a common trait of MiniDV). If you over-adjust this parameter, you'll risk crushing the bright areas of your shot, causing visible picture damage. Avoid adjusting highlights more than 15 per cent in either direction. (Use Part 7 of this tutorial to aid these adjustments.)

Part 5: Filmic touches

Find out how to create a polished film look and crop your picture...



1 After meticulously adjusting the blacks, mid-tones and highlights, it's also useful to experiment with the regular Brightness & Contrast filter. This filter adjusts the overall picture and therefore enables you to lift or tone down the finished clip to perfection. We regularly use a setting of +10 for each parameter.



2 Every frame of DV footage is composed of two fields of interlaced lines. For every 25 frames a second (PAL), the image actually flashes on screen 50 times. De-interlacing a clip halves the fields and gives your video a 'progressive', filmic appearance. This is a common technique used in stylish TV, essentially altering the appearance of motion.

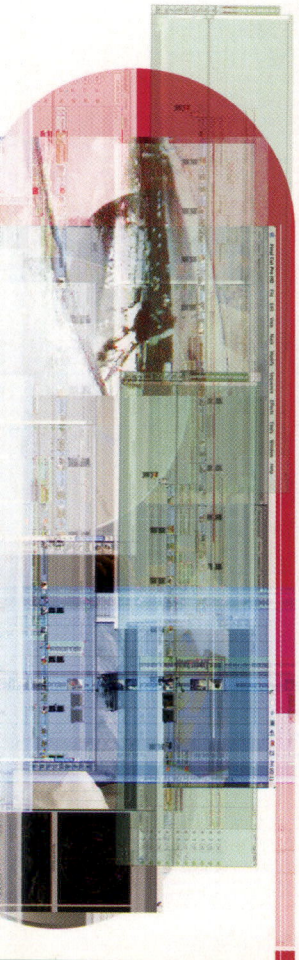
3 These DV clips were all shot with a 4:3 aspect ratio. However, you can use the *FCP* widescreen filter (set at 1:78) to crop your picture to 16:9 within a 4:3 frame. Use offset function to re-frame content. Some broadcasters strictly reject the 'black bar' effect, so always check before submitting your master.

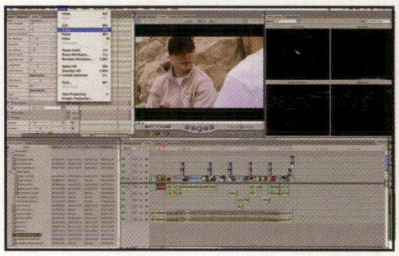
Part 6: Duplication, consistency and broadcast safe

After honing your first shot, it's time to grade the entire sequence and set the video levels for TV...

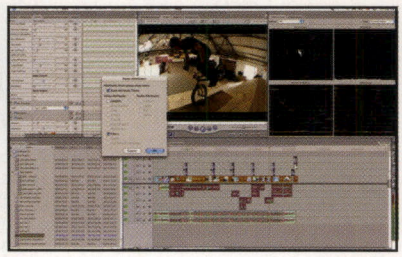
More specs

Here's a useful link for in-depth program specification guidelines: **[w]** www.ebu.ch/CMSimages/en/tec_text_r103-2000_tcm6-4677.pdf

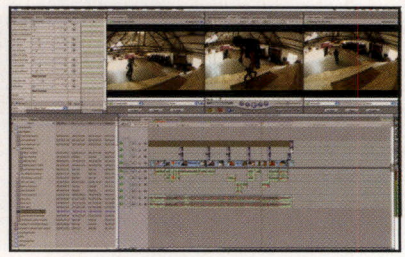




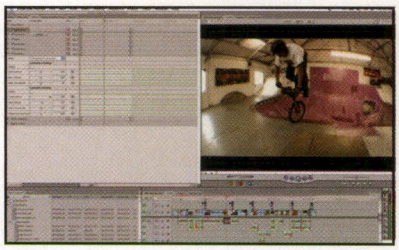
1 *Final Cut Pro* handles batch colour correction very efficiently. Click and highlight your treated, first clip. Either select Copy from the Edit dropdown menu or use Ctrl/Cmnd C. All the information relating to your shot is now memorised in different categories, so not only can you re-use the clip itself, but also its various settings.



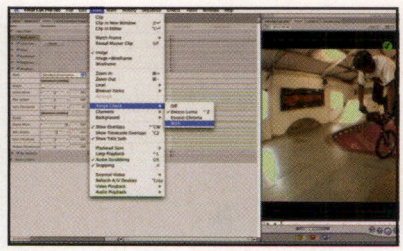
2 Start by lassoing all the shots after clip 1 in your sequence (avoid accidentally highlighting graphics layers). Go to Edit>Paste Attributes> Filters>OK. All the filters (including parameter alterations) will be batch applied from clip 1 to your entire edit. Do not render at this stage.



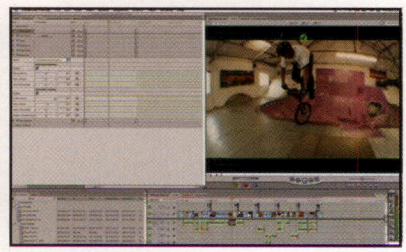
3 Now work through the project and tweak individual shots to ensure a consistent grade quality. It's a laborious process but you've done most of the hard work in Parts 4 and 5. You can use Window>Arrange>Multiple Edits to view shots in sequence and easily compare their colourings.



4 When preparing a TV broadcast tape, you must adhere to strict rules regarding colour and brightness levels. A picture containing illegal (over-saturated) colours or excessively high luminance will fail to pass the technical checks at the station. Illegal picture levels can create colour bleeding, video artefacts and even audio distortion when broadcast.



5 Go to View>Range Check>Both, from the dropdown menu. The Range Check facility in *FCP* enables you to instantly view areas with illegal luminance and chrominance levels. Zebra lines visibly highlight bright sections, while coloured markers show over-saturated colours. Open the Broadcast Safe filter in the left window.

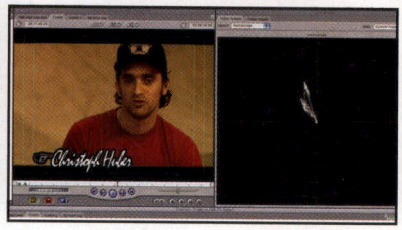


6 Broadcast Safe enables you to control excess luminance and chrominance issues. There are preset clamping values for: Conservative, Very Conservative and Extremely Conservative. However, we suggest using custom settings when working to specific broadcaster guidelines. The EBU (European Broadcasting Union) recommends a Max Luminance Output of 103 per cent and a Max Saturation Output of 105 per cent.

Part 7: Videoscopes and audio preparation

You can use internal and external monitors to check your program levels...

1 The waveform monitor displays an almost ghost-like representation of your shot showing luminance and saturation levels. The x-axis represents your picture from left to right, while the y-axis measures levels as a percentage. The 100 per cent max line is a useful guide but, as explained in the previous part, your actual outputs can reach 103 per cent and 105 per cent.

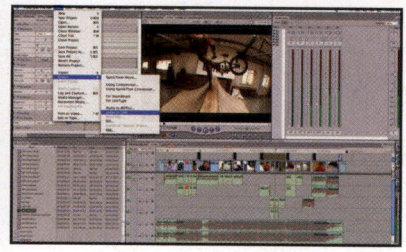


2 The vectorscope uses a circular display to show colour in a 360-degree chart. RGB/YUV colours are displayed clockwise as: Magenta, Blue, Cyan, Green, Yellow and Red. The centre point of the display represents a colour saturation level of 0 and the outer ring represents 100 per cent. A useful tool for shot matching and monitoring legality.

3 The histogram is used to monitor amounts of different luminance values in the selected shot. The x-axis reads luminance values from 0 to 110 per cent and the y-axis represents the amount of a particular value in the overall picture. The example above shows a bright graphic with majority high luminance values throughout.

4 The parade scope offers a more advanced waveform based monitor. It displays separate columns for RGB values, thus making it very easy to judge the individual levels of red, green and blue in your picture. You may find this tool a user-friendly alternative to the vectorscope, thanks to its explicit layout.

5 A professional edit suite would usually be equipped with an external audio monitor. *Final Cut Pro's* built-in audio mixer is fine when playing out a digital master via Firewire. Ensure that program audio levels do not peak above -12db (equivalent to 0db analogue) and sound is well balanced throughout. Correct any sound interference using *FCP* audio filters.



6 If you require a complex soundtrack, special audio effects or sync-composed music, then you may work with a separate sound designer/PPS editor. To create OMF exports for various digital audio workstations, go to File>Export>Audio to OMF. The exported audio file carries all tracks, edit points, synced and even non-timecode elements from your edit.

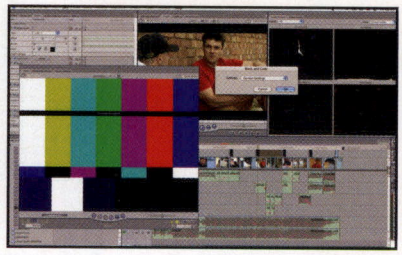
Part 8: The final master

The final hurdle to overcome is mastering your masterpiece...

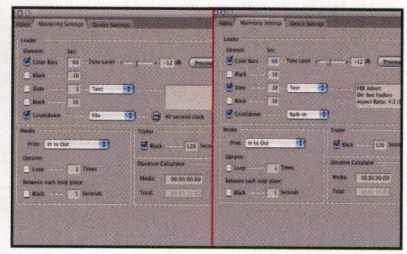
Report forms

When delivering a master tape to a broadcast facility, you must always send a relevant 'technical report form'. The form breaks down any details that will help to communicate your program spec to the technical department at the station. These may include: shooting format, edit format, ratio, sample rates, duration, levels, errors (glitches, level crushing, sound interference, and so on). Most broadcasters will supply you with a template document to complete.

1 Digi-Beta is the standard master tape format for television broadcast. Your client/broadcaster may accept a DV format sub-master but it will then have to be dubbed to Digi-Beta for transmission. To master a TV-ready tape you'll have to connect a compatible deck with manual timecode functions. The following guidelines are useful for both scenarios.



2 You must prepare your tape by writing a guide timecode to which *FCP* can start an assemble edit. Use your deck controls to manually set the start timecode to 09:58:00:00 (hrs, mins, secs, fms). Go to File>Edit to Tape>Black & Code and record black for approx 35 seconds. Rewind tape to the start.



3 Use 'Edit to Tape' to assemble your master. Record the following elements in order, starting at the specified timecodes: 09:58:00:00 = Black, 09:58:20:00 = Bars & Tone (PAL), 09:59:20:00 = 40" clock (or 30" slate + 10" countdown) + text: title, producer, ratio, duration, record date, company details. 10:00:00:00 = Program In point. Always record Black Trailer after program. ca-p

feature

CLICK HERE

Click this, watch that, get more info here. While the technology behind Web ads may have changed, the challenge of designing an effective one remains the same…

Illustration: chu, [w] www.schudio.co.uk

Take another look at the last commercial Web page you visited. Chances are it's smothered in ads – flashing, moving, maybe even talking to you. But did you even notice them, beyond a flicker of annoyance at that overlay that keeps popping up?

The fact that Web advertising has become so ubiquitous that no one really notices it any more is both good and bad for the designers and agencies behind them. Good, because it means the medium has become totally mainstream; and bad, of course, because many ads simply fade into the background, despite their best efforts.

But it wasn't always that way. Ten years ago you'd be hard-pushed to find more than half-a-dozen different ads on the Web, and then only on major sites. The innocuous banner ad started it all, albeit in a rather more simple form than today's mini-epics.

The birth of banner ads

As usual, there are several claims as to who designed the first banner ads. The most widely accepted candidate was an ad for US telecoms company AT&T, blatantly asking "Have you ever clicked your mouse right HERE? You will."

The ad made its debut on the pages of *Hotwired* (now just *Wired*) in 1994. Legend has it that a group at *Wired* was enamoured with online service Prodigy's own banner ad format and decided to 'pay homage' to it with its own. So although *Hotwired* may have popularised the format, it's likely that Prodigy first came up with the idea.

The AT&T ad was created by Tangent Design/Communications of Connecticut, USA ([w] www.tangentdesign.com), and others soon followed for Club Med and Zima. Meanwhile, O'Reillys Global Network Navigator (GNN), a popular site of the time, began accepting paid advertising and undoubtedly popularised the format significantly.

But banner ads weren't exactly warmly received. Internet users of the time, most of whom were from academic or programming backgrounds, railed against the use of any advertising on the Web at all. These new, large, colourful and altogether intrusive banners just compounded the problem in their eyes.

> "Ever-resourceful advertisers hit on the idea of spawning ads as new windows"

Of course, compared to today's flashing, interactive, musical numbers, these simple static ads were paragons of modesty. It didn't take long, however, for designers to realise the animated GIF format could be used to imbue their ads with limited animation capabilities.

Popping up everywhere

The next and more radical step was the birth of the pop-up. In 1995, Netscape introduced its JavaScript programming language, which paved the way for ever more interactive Web pages. One of its new capabilities was the innocuous window.open command, enabling the programmer to spawn a new browser window.

Following the dot com crash, revenue from banner ads had dropped considerably, and the ever-resourceful advertisers hit on the idea of spawning ads as new windows. Not only were these impossible to ignore, some less scrupulous marketers spawned yet another new window when you closed the first – ad nauseam, in extreme cases.

Pop-ups immediately became the bane of most surfers, despite the ad industry's claim that click-through rates are much higher compared to banner ads. As their numbers grew to epic proportions (particularly on porn sites), a thriving market in pop-up blockers evolved. Most Web browsers, with the notable exception of Internet Explorer before Service Pack 2, began to incorporate pop-up blocking as a default option.

Banning ads?

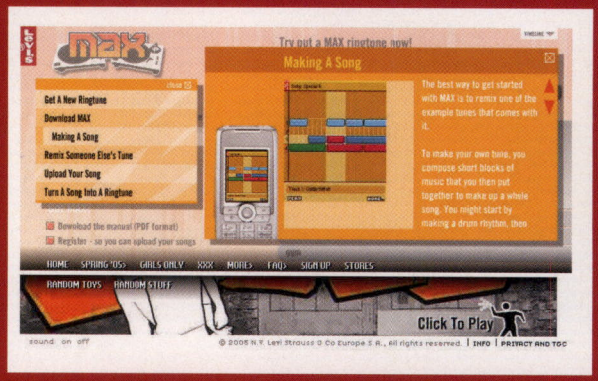
So if everyone hates pop-ups, why are they still so ubiquitous? In fact, many companies and ad designers won't touch them. "We don't use noisy ads, pop-ups, DHTML or animations," says Richard Longhurst, ex-Editor of *.net* magazine and MD of LoveHoney ([w] www.lovehoney.co.uk), an

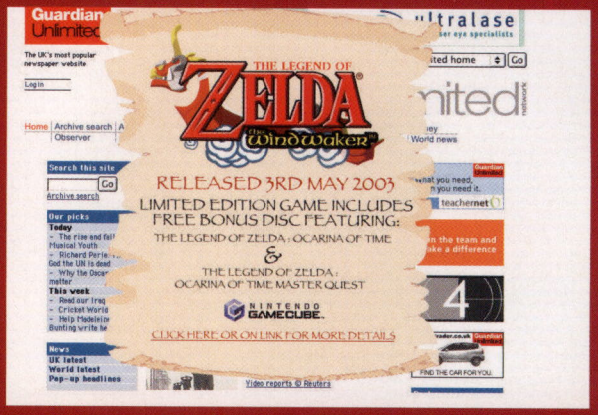
The beauty of words

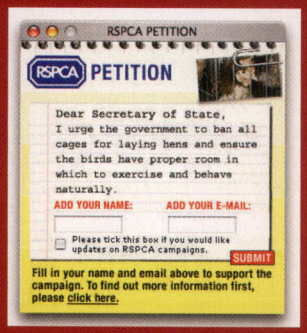
Just as banner ads and pop-ups become ever more garish, Google's AdWords have taken the opposite direction. The beauty of these small, text-only ads is that they're targeted to the user's search terms, while still clearly marked as ads.

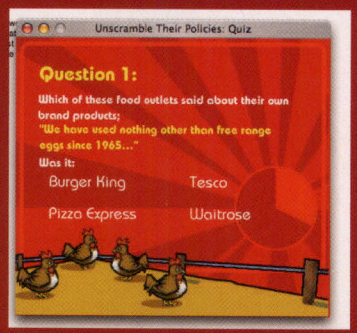
Setting up an AdWord is straightforward: you simply write your copy and begin bidding on the keywords you want. "It takes minutes to set up an account and start advertising, but much longer if you have hundreds or thousands of keywords," says Richard Longhurst of LoveHoney.

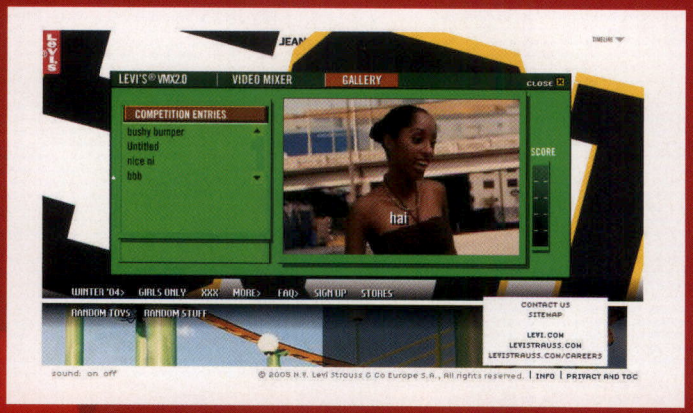
But he advises that simply having an ad on Google isn't enough. "Search-engine-friendly Web design is an absolute must – get the basic on-page optimisation right, get a good number of in-bound links from relevant sites, update your site regularly and Google will start loving you. Avoid Flashturbation and pages swamped with images – for Google to understand what your site is about, and get high rankings for relevant searches, you need to have text."

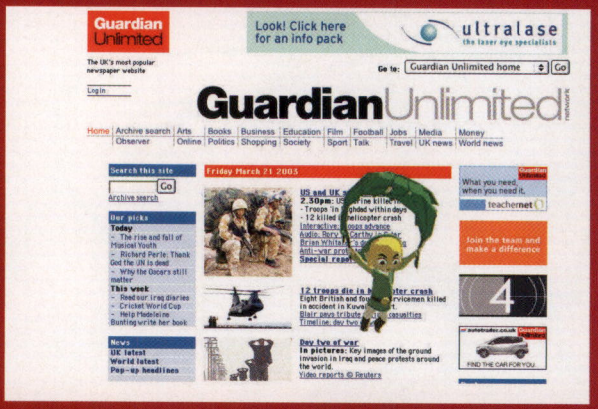



Guardian Unlimited
THE LEGEND OF ZELDA
The Wind Waker
RELEASED 3RD MAY 2003
LIMITED EDITION GAME INCLUDES FREE BONUS DISC FEATURING:
THE LEGEND OF ZELDA: OCARINA OF TIME
&
THE LEGEND OF ZELDA: OCARINA OF TIME MASTER QUEST
NINTENDO GAMECUBE
CLICK HERE OR ON LINK FOR MORE DETAILS


RSPCA PETITION
RSPCA PETITION
Dear Secretary of State,
I urge the government to ban all cages for laying hens and ensure the birds have proper room in which to exercise and behave naturally.
ADD YOUR NAME:
ADD YOUR E-MAIL:
Please tick this box if you would like updates on RSPCA campaigns.
SUBMIT
Fill in your name and email above to support the campaign. To find out more information first, please click here.


Unscramble Their Policies: Quiz
Question 1:
Which of these food outlets said about their own brand products;
"We have used nothing other than free range eggs since 1965..."
Was it:
Burger King
Tesco
Pizza Express
Waitrose





Right: Lateral's work for the RSPCA. Campaigns aimed at increasing awareness of the treatment of broiler chickens and battery hens.

Below right: Part of the online support for Levi's 501 Anti-fit campaign, this *Flash* video messaging system was created by Lateral.

Top right: The Mobile Audio Mixer, or MAX, also created by Lateral for Levi's Europe. This Java app can run on mobile phones.

Far right: Elements of two campaigns for Nintendo UK, created by Lateral. The overlays were for the launch of the new Gameboy Advance, while the UK launch of *Animal Crossing* on the Gamecube was exclusively promoted with online media.

online adult toy shop. "They're annoying for users and we simply don't want to annoy people. Context-sensitive text ads are unobtrusive but available to users, and have a much higher click-through rate than other forms of advertising."

"They don't work on me," says Pat McAteer, Creative Director at Popcorn Design ([w] www.popcornbox.com). "Also, these days, browsers tend to block pop-ups."

Simon Crab, Creative Director at Lateral ([w] www.lateral.net), puts it rather more directly: "Overlays are an unimaginative solution and thoroughly irritating." He even recommends using Firefox to block them altogether.

Pop-up and banner ads are no longer confined to simple browser windows and animated GIFs; with the increasing popularity of *Flash* and other rich-media formats, they can become far more interactive, with video, sound and other cues to tempt the buyer. Achieving a trade-off between the attention-grabbing and the simply annoying is a challenge every Web ad designer faces.

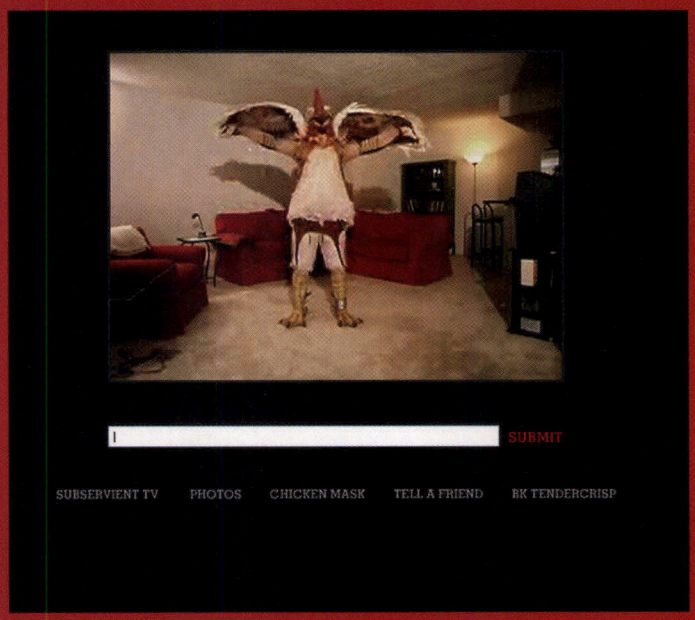
Seamless delivery

So what's the solution? Tom Evans, Creative Director at Mook ([w] www.mook.co.uk), believes the options for Web ads are expanding rapidly. "Obviously the more screen real estate you have, the more scope you have creatively," he says. "We're seeing full micro-sites being 'politely' streamed into expandable banners, overlays and pop-ups these days. Soon there'll be no need to 'click through' at all."

The versatility of *Flash*, plus its relatively small file size, has made it a favourite among agencies and designers alike. As Tom puts it, "*Flash* enables us to communicate more complicated narratives and a richer, more entertaining experience."

But Web ads don't, or at least shouldn't, stand alone. They're part of an overall campaign and every successful design agency takes advantage of that. "Lateral is a strong believer in integrated campaigns," says Simon Crab. "The most effective projects are those that seamlessly utilise a

smart
open your mind.
Game gladiators, there can only be one name at the top of the scoreboard.
smart game players
Win
a smart forfour
smartlings, join in



When good ads go bad

Occasionally, ads go beyond the simply annoying and take unwanted malicious action on your PC. Hijacking is the most common form of this, when a particular bit of code instructs your browser to periodically visit specific websites, deny access to others, or continually spawn pop-ups.

Ads aren't the only way this can be done, but for the unscrupulous hijacker, they're the ideal place to hide the code. More recently, hackers used a banner ad to deliver a known exploit for Internet Explorer onto some users' PCs. The ad was being served by a system from Falk eSolutions – employed by more than 150 Web publishers – and for a period of 12 hours inadvertently delivered the exploit to around two per cent of users.

The exploit only affected those running pre-Service Pack 2 Windows XP systems, and the weak point in the affected server has since been patched, but the ubiquity of banner ads make them a prime target for possible future attacks.

Top: Mook, in collaboration with TNL, created this 'Smartling' game as part of a campaign for the Smart Forfour car. Inspired by *Lemmings*, the game features mythical animals called Smartlings that claim to have the same powers as the car.
Left: The 'Subservient Chicken' website for Burger King, created by Crispin Porter + Bogusky, was a perfect example of a viral campaign. It was passed around by email to a mystified crowd.

number of delivery mechanisms: *Flash*, mobile, text, images..."

Spreading virals

One recent development which has been hailed as a possible saviour, by some agencies at least, is the viral ad. Virals are based on the proven idea that an amusing, shocking or interesting film clip or game gets passed around like wildfire among particular groups, and thus grow by word of mouth.

Particularly canny agencies realised that a viral shouldn't *look* like an ad. In extreme cases, such as with Burger King's 'Subservient Chicken' – where you could type commands for the bizarre man-chicken to obey – branding is absent altogether.

This desire to seem 'real' means it's sometimes difficult to tell if a viral ad is genuine or not. The infamous Ford 'cat decapitation' viral was never meant to be released, according to the company. More recently, Volkswagen denied all knowledge and participation in a spoof viral featuring a suicide bomber.

Simon thinks that virals are interesting because "they use the 'medium' properly – that is, distribution is made by the audience in an informal and unstructured way. It all goes wrong when they're manufactured by brands who have no understanding of the medium but have a list item in their budget marked 'viral'." Tom at Mook agrees, pointing out that virals are a cheap and effective way of reaching millions of potential buyers. "But web consumers are a savvy lot," he adds, "and any viral campaign needs to be amazing to succeed."

Web advertising has evolved considerably in the last ten years, and not simply in terms of technology. Good designers have always known that just because an advert is on the web, it requires as much thought as any other medium. As Pat McAteer of Popcorn points out, "Our 'golden rule' is that the idea be as clever as possible... don't treat the end user like an idiot!"

Nicolas Roope of Poke ([w] www.pokelondon.com) has his own definition: "There's one simple rule. With the web you don't have a captive audience in the same way that you do with TV. The user doesn't have to look, so the rule is to make your ads good – very, very good." ca-p

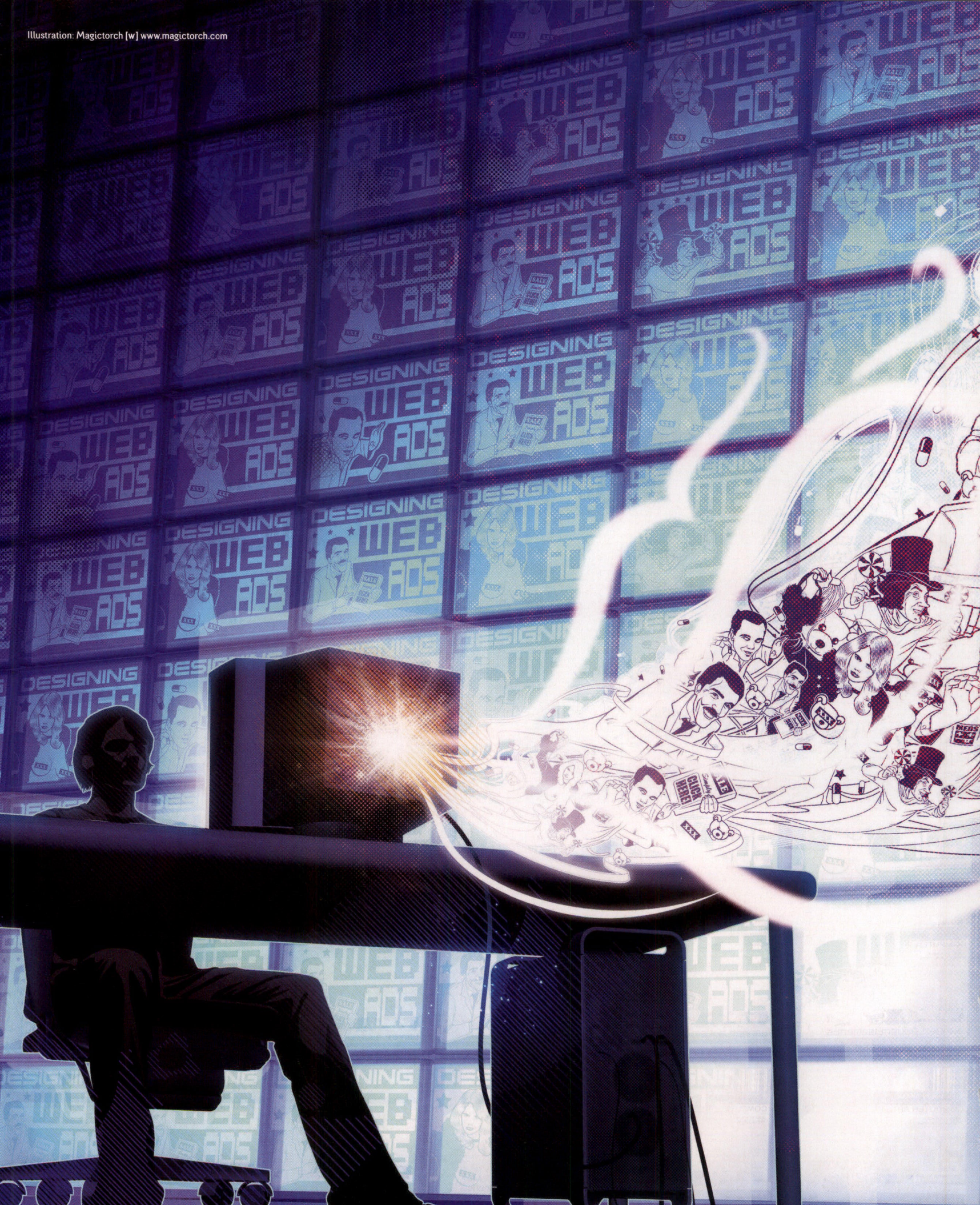


Illustration: Magictorch [w] www.magictorch.com

Tutorial: Creative web ads

Create an online ad campaign that will pull at the heart strings and control the purse strings with just a few clicks...

Print designers often say, "I can't do banner ads!" But truth be told, advertising is advertising, whether it's on a billboard, bus or website. It's the concept that makes it work, and the designer's imagination that eeks every last ounce out of the medium.

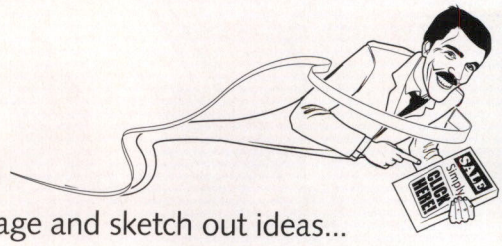
Nevertheless, there are a couple of aspects to online advertising that make it unique. One is that most people completely and utterly hate web ads, especially pop-ups and overlays, which appear in the middle of web pages over the top of the text. The trouble is, these are also the ones that attract the most clicks, and as designers we have to do our job and create ads that get results.

Two other 'features' make online advertising tricky: the dimensions and the file sizes, which are often difficult to work with.

On the other hand, the internet offers a huge range of interactive possibilities that other forms of advertising cannot match, and many great web ads exploit this to the max.

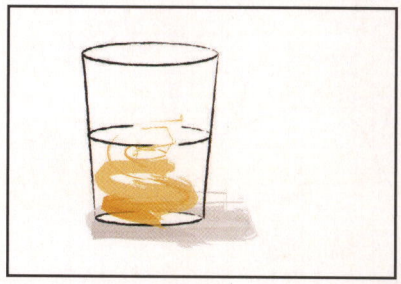
Our fictional project to explore these areas of online advertising is a familiar idea: a cheap flights websites. Our concept for the campaign is to attract people to go on romantic city breaks for special occasions, rather than spend their money on traditional flowers-and-dinner combinations. We draw people in with the idea that the costs really aren't that different... >

Expertise provided by Plum Digital Media, [w] www.plumdigitalmedia.com.

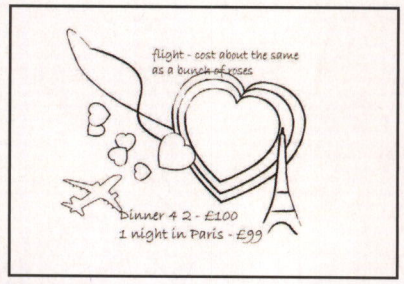


Part 1: Things to think about up front

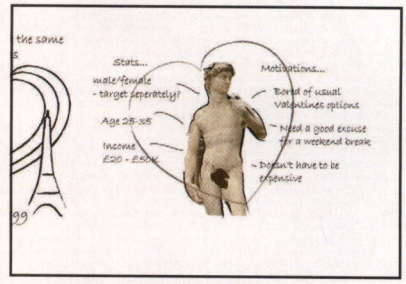
Take time out from your work environment to come up with your message and sketch out ideas...



1 A good place to start any ad campaign is in the pub. Seriously. Get away from the computer, away from the office, buy yourself a beer and stop to think about things a little. This is where your ideas will begin to flow.



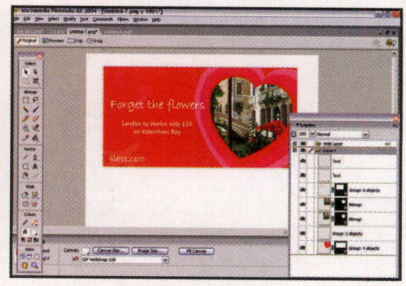
2 There's no rush to get caught up in the first idea you have. Start sketching out notes and images, scraps of headline copy, shapes and swirls.



3 Who's your target market? How old are they? Male or female? How much money do they have? Are they looking for quality or value? What do they want from life that they're not already getting? And how can your product give it to them?

4 A strong ad campaign needs a single, clear, direct message that can drive it all the way. Some advertisers want a memorable ad, others just want maximum clicks. Either way, you need to be looking for a theme that can develop across various media to meet all your objectives.

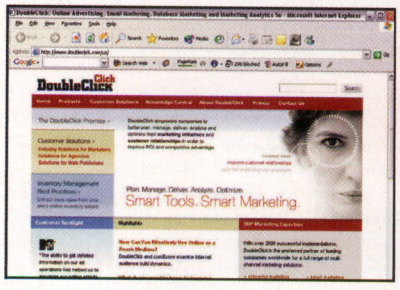
5 A few pages full of ideas should be enough to get you started. Pick a couple of these and start to develop them on screen, moodboard style. Try colours, fonts, photos, the lot. You might end up with several documents full of images...



6 Now you can choose your favourites and refine these to more polished concepts and artwork.

Part 2: Attracting clicks

Think about click-though rates when deciding what type of ad to run...



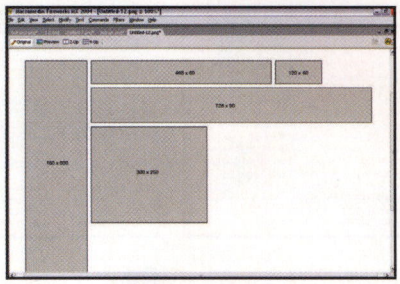
1 There's stacks of writing on the web about what makes for a better click-through, some of it valuable, some of it boneheaded. But there are a few universal truths: DoubleClick.com puts average click-though rates around a measly 0.3 per cent for standards ads, to 1.5 per cent for rich media ads. Achieve more than that and you're doing well.

2 Ads with great ideas and great headlines really do get more clicks, as do ads with animation, interactive features, and something genuinely interesting to offer. A clear call to action – "Click here to [do whatever]" – is essential.

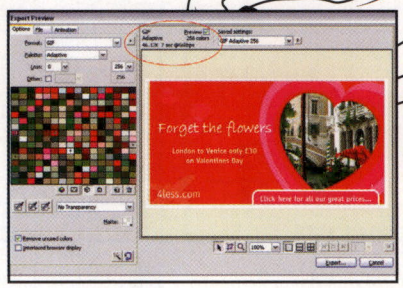
3 Sadly, ads that pretend to be Windows dialog boxes get more clicks too, but that's at the expense of winding up your audience, and giving your organisation a bad name. Other pop-ups also perform well, but the increase in pop-up blockers may hit this dramatically.

Part 3: Thinking about formats

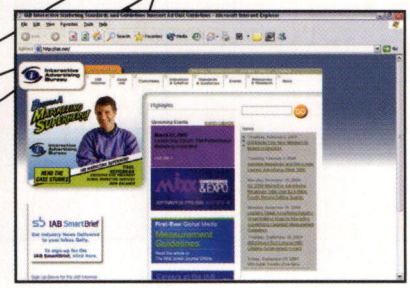
You need to consider file sizes before you start working on the artwork...



1 You can't just go crazy with web advertising. You've really got to put some thought into the spaces and file sizes on offer. Some of the standard dimensions are pretty odd – 468x60 and 600x90, for example.



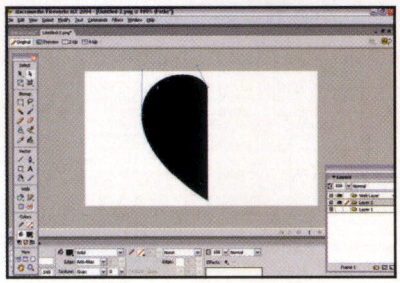
2 Many website publishers impose strict limits on the file size – in some cases, a max of 20K for a skyscraper. You're never going to manage this with full animation, colour and photography. Judicious use of white space and flat, vector-style graphics really helps.



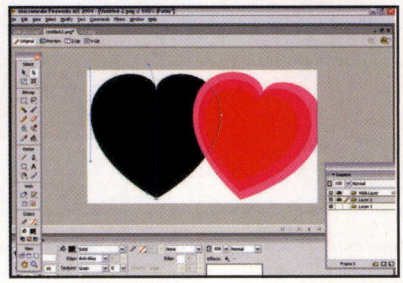
3 Some publishers even limit the length of animation, so don't go crazy planning a ten-minute featurette. The Internet Advertising Bureau **[w]** www.iab.net) recommends a maximum of 15 seconds of animation. Stop by, it's packed with lots of excellent info.

Part 4: Putting together the artwork

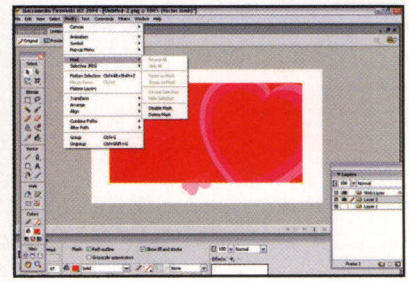
Use *Fireworks* or another program of your choice to create the artwork...



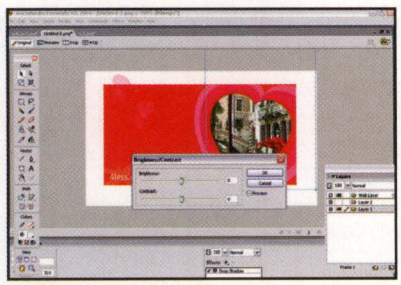
1 The artwork for this ad uses fairly straightforward techniques. We're using *Fireworks*, but you could do this in *Illustrator* or *Photoshop*. We start by drawing out half a heart using Bézier curves.



2 We take a copy of the heart, flip it horizontally and join the two parts for a nice even-shaped heart. Then we create several copies at different sizes and hues on an angle, to create the kitsch 70s effect.

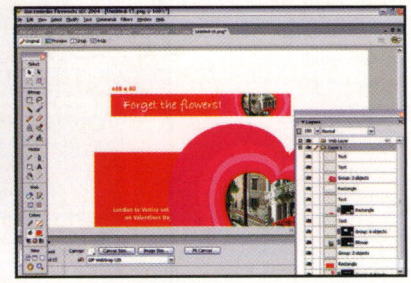


3 Much of the rest is done with masks: we create a bright red rectangle, and mask the hearts to its edges. Then we scatter some smaller hearts about at different sizes, angles and transparencies.



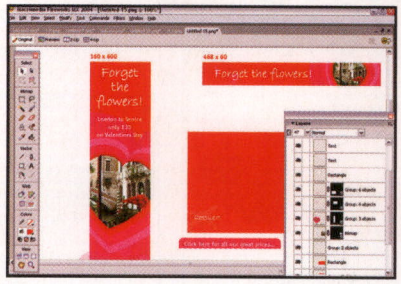
4 Next we pick the image for the ad, mask it into a heart, and contrast it up a bit. Ideally we'd find a range of pictures for different destinations, to run as a series, each with a different strapline.

5 The final touch is the text and 'Click here' button. We've used Bradley Hand for the main headline – which is about as cheesy as you can get – and a friendly, readable Officina Sans for the rest of the copy. With the artwork done, we need to think about the different formats

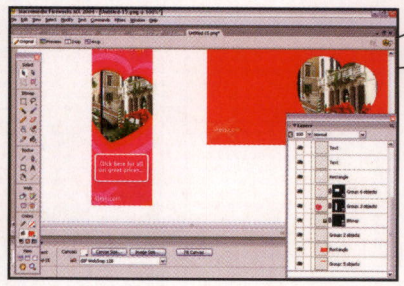


6 Most of the standard web ad formats have their drawbacks. With banners, you simply can't get a decent size image in there, unless it's got an unusually well-suited composition. The solution is often to focus on the headline, and choose imagery that works well small...

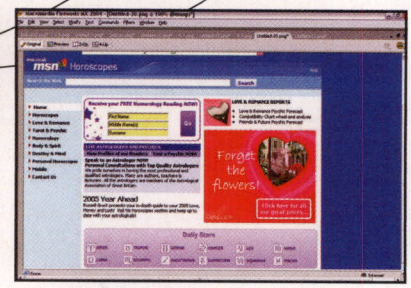
Putting together the artwork continued...



7 Skyscrapers, on the other hand, always disappear below the fold of the screen. On many sites, your viewer will initially only see the top few inches, so you've really got to pack your message in there...



8 ...then repeat it at the bottom for those that didn't pay attention at the top. You might want to put more information down here for those that need a little persuasion before they click. But bear in mind people are around five times more likely to read the headline than the small text.



9 Most websites that carry advertising are extremely busy with text, links, buttons, and, of course, other ads. If you have the luxury of designing a rectangular ad, you may benefit from putting a little space around your message. Comp your ad into the page to see how it will look.

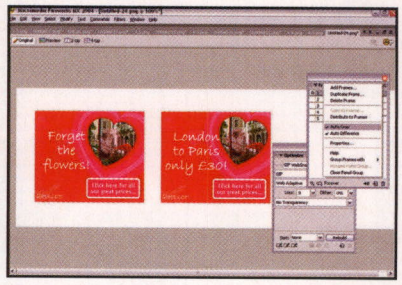
Part 5: Optimising GIFs

Make sure you use the correct image file format for your ad...

GIF alternatives

It might seem crazy to make GIF format ads at all considering the click-throughs of rich media, but you always need to provide a GIF alternative. Adobe *ImageReady* and Macromedia *Fireworks* both have excellent capabilities for creating these.

1 Use *Photoshop*, *ImageReady* or *Fireworks*' on-board compression tools to optimise your ad. Set the colour palette to Adaptive, avoid Dithering, set the number of colours to 256, then start reducing the colours until you're within your target file size.



2 A GIF animation is effectively a single file containing one image for each frame. Tricky. However, it also includes a clever feature where parts of the image that don't change throughout the entire animation only need to be stored once.

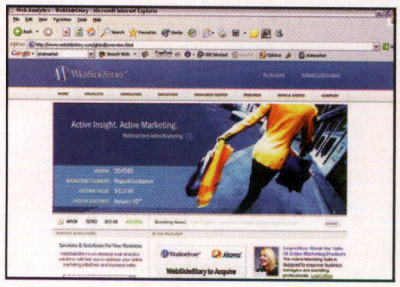
3 The JPEG format is great for photos, but doesn't support animation and leaves unpleasant messiness around colour edges in flat colour images.

Part 6: Creating Flash ads

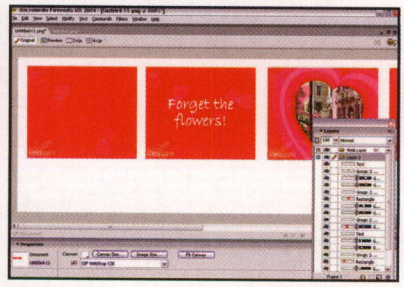
You need to get your message across quickly in a *Flash* advert...

Essential Flash

Elliptically referred to as 'rich media' in executive reports, *Flash* has become the king of online advertising, from banners to microsites.



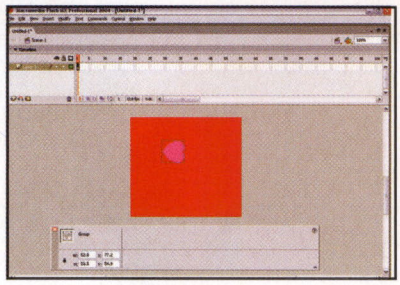
1 Ads that download quicker tend to get more clicks. Some analysts put the average time spent on a web page at under 15 seconds. It also tells us that you need to get your message right at the beginning of the ad: don't bother with the long intro. Visit **[w]** www.websitestory.com for stacks of valuable statistics like this.



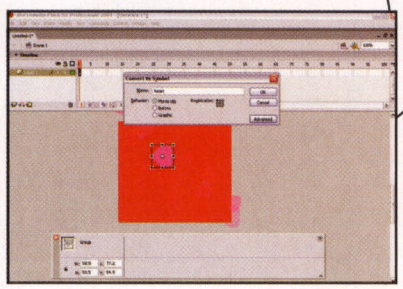
2 A good way to get going with *Flash* is to quickly storyboard your ad, even for very simple animations. You can see if it's going to work before you get tangled up in frames and tweening. The first two keyframes introduce the headline...

3 ...while the next two provide the resolution. With the benefit of animation, you don't need to squeeze everything in the layout at once – but you do need to get from beginning to end in just a few seconds, so keep it simple.

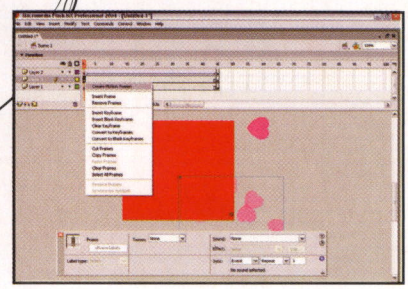
Creating Flash ads continued...



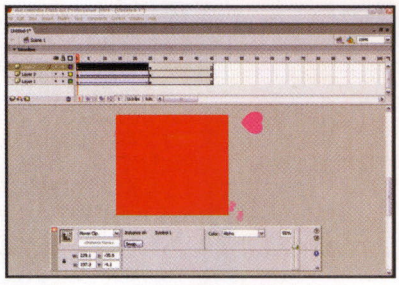
4 If you prepare your designs in *Illustrator* or *Fireworks*, you can easily copy and paste, or export the vectors as an EPS and import them into *Flash*. Most of the tools designed to export automatically to *Flash* make a meal of it, and don't offer much hope for your file size, so it's better to do it by hand.



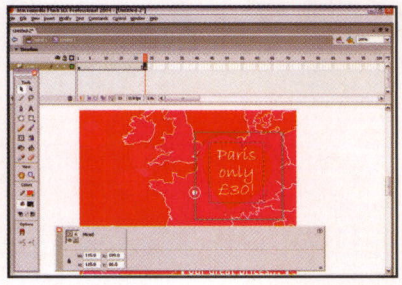
5 *Flash* gives a lot of bang for your buck when it comes to file size, but it can also encourage you to go over the top with imagery. Wherever you're going to use a shape, symbol or device more than once, turn it into a symbol and duplicate that. This means *Flash* only has to store the details of the symbol once in the file rather than many times over, making for much faster download.



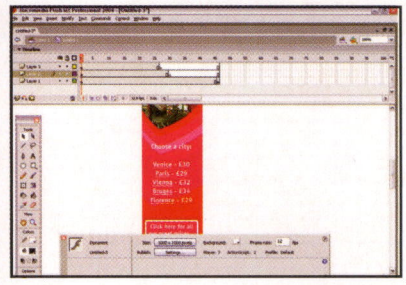
6 We set up the animation using tweening. This is the technique *Flash* uses to calculate how to move graphical objects between two different frames, saving you the trouble of creating each frame by hand – and again, this really cuts down on file size.



7 You can tween motion, rotation, scaling, opacity, colour effects and many other properties of graphics.



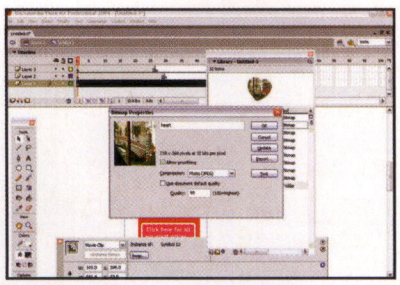
8 Make good use of the interactive features of *Flash* to provide a more immersive ad. If you've got plenty of time on your hands, you can even create a mini game. Here we give people a map of Europe to explore – they can start their holiday right away in the advert.



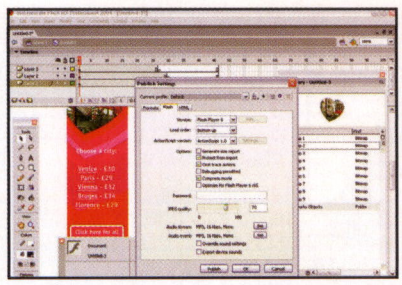
6 For every click, many sites lose about 50 per cent of their traffic. You'll make much more money if you can take people direct from the ad to a particular product page rather than a hub page. Here we list all the destinations, so people can go directly to the one they're interested in.

Part 7: Preparing Flash for delivery

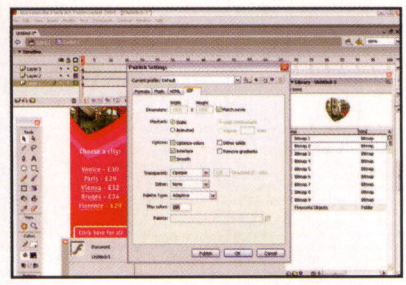
Follow these final, essential steps before exporting your online advert...



1 Before exporting your *Flash* ad, clear up all your symbols, set compression properties individually for each bitmap image, and compress all your line-art two or three times over.



2 Use *Flash's* Publish Settings to get things as fast as possible. You'll benefit if you can export your *Flash* movie for an earlier version – 95 per cent of people can view *Flash* 6 files, but only around 80 per cent can view version 7 files. For details, see **[w]** www.macromedia.com/software/player_census/flashplayer/version_penetration.html.



3 You need to provide a GIF alternative for people that can't view *Flash* files. You can use the *Flash* option to export a GIF image, but you'd be better off creating a dedicated GIF ad that distills the main points of your advert in a way better suited to the format. **ca-p**

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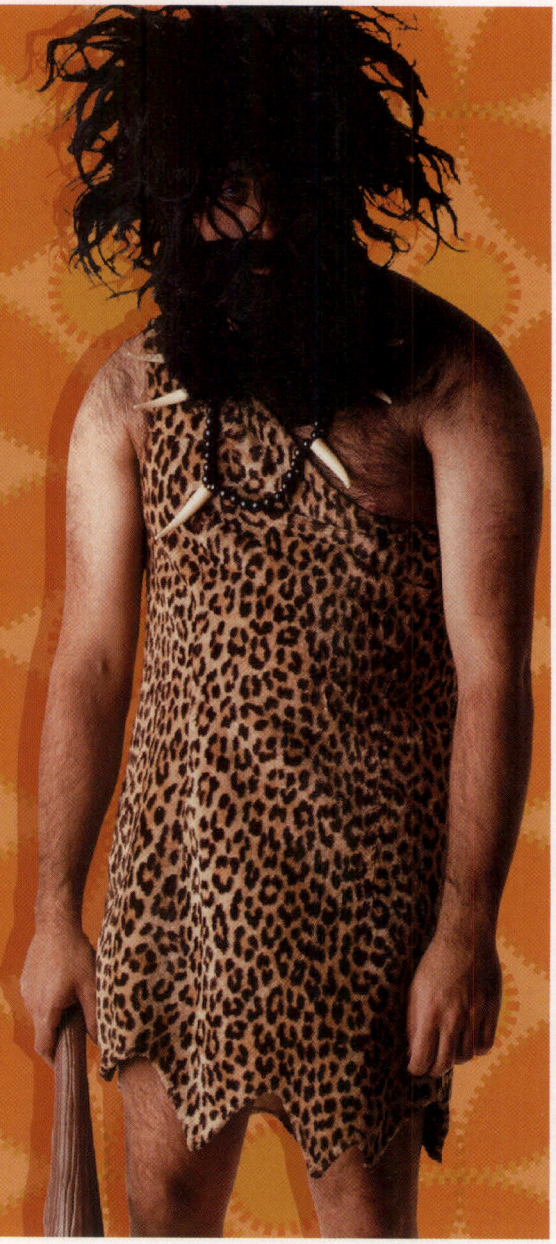

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NEXT ISSUE

COMPUTER arts projects

Illustration : Neal Murren

All contents correct at time of going to press

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COMPUTER arts projects INTERACTIVE

WORTH $99!

CD HIGHLIGHTS

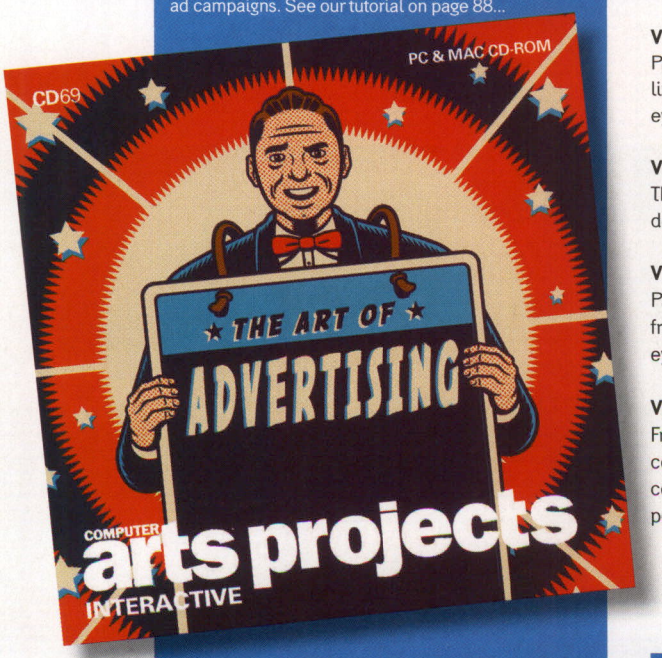
Vintage Type fonts
Check out these fantastic free retro typewriter fonts from Vintage Type. The company has generously supplied *Computer Arts Projects* readers with five fonts for use in your creative projects, worth $99.

Ad Eagle Suite
Try out this full-featured web ad management software and if you like it, get 50 per cent off with our special offer. See opposite page for details.

AdForce
AdForce is a tool that will help you plan and lay out your advertising in your publications and projects. Take it for a spin with this demo version.

Advertising Layout System
This demo software integrates with *InDesign* and *QuarkXPress* and enables you to control and manage the advertising within your creative projects.

Fireworks MX 2004 (demo)
Use *Fireworks* and *Dreamweaver* to create great web ad campaigns. See our tutorial on page 88...



FREE RETRO FONTS

Check out these five cool fonts, worth $99, from Vintage Type!

Five amazing fonts for your creative projects

vintage type

We bring you five full fonts from Vintage Type, worth $99. Here are the full details...

VT Celtic Spirals
This is part of VT's Celtic collection, and is a beautiful set of Celtic-inspired spiral designs.

VT Ebola Black Vomit
Part of the Ebola collection, this is a lively font that proves useful for eye-catching headlines.

VT Pabst Oldstyle Italic
This is a revival of a type family designed by Frederic Goudy.

VT Wrought Iron Maces
Part of the Wrought Iron font family from Vintage Type, this is a unique, eye-catching display font.

VTypewriter Corona
From the Vintage Typewriter collection, give your letters a convincing typewritten feel with this popular face.

TYPEWRITER FONTS

VINTAGE TYPE...

Oldstyle Italic

Above: Here's a selection of the free fonts you'll find on your CD – use them in your creative projects. All fonts are in OpenType format and are compatible with Mac and PC.

More info... www.vintagetype.com

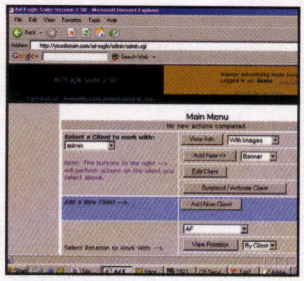
Advertising planning software

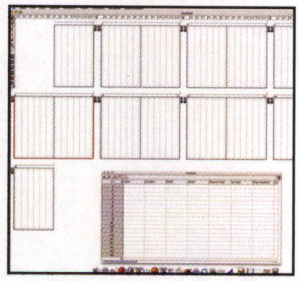
Manage your creative advertising projects with ease with these demo versions of *Ad Eagle*, *AdForce* and *Advertising Layout System*...

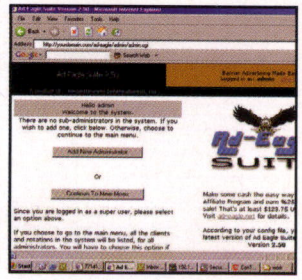
Here are three top ad management tools to try out. *Ad Eagle*, is a feature-packed web ad management app, enabling you to easily keep track of online campaigns. *AdForce* enables you to quickly design and lay out ad pages, and the final tool, ALS (Advertising Layout System), enables you to automate your ad layout processes, and integrates with *InDesign* and *XPress*.

Special offer

If you like the demo version of *Ad Eagle Suite*, you can buy the full version at 50 per cent off! Order from here: **[w] http://ad-eagle.com/suite/purchase/**
Use this code when you order: **COMARTS**







More info... www.ad-eagle.com, www.maned.com/products/

Try the latest software...

Take *Dreamweaver* and *Fireworks* for a test-drive

More info... www.macromedia.com

When creating any sort of advertising for the web, you'll need a rock-solid HTML and image-editing tool. And there's no better tools for this kind of job than *Dreamweaver MX 2004* and *Fireworks MX 2004*. These two tools work in harmony, making it easy for you to produce any kind of HTML and graphic content.

You'll find 30-day trial versions of both these tools on the CD this month, enabling you to complete our tutorial beginning on page 88. Here, you'll learn the processes involved in creating a professional ad campaign for the web, discovering how to create banners and *Flash* ads. More importantly perhaps, you'll discover how a top web design agency tackles an ad brief from start to finish. ca-p

On the CD...

Full contents on page 96

COMPUTER arts projects INTERACTIVE

Software demos

- *Dreamweaver MX 2004*
- *Fireworks MX 2004*
- *Ad Eagle Suite*
- *AdForce*
- *Advertising Layout System*

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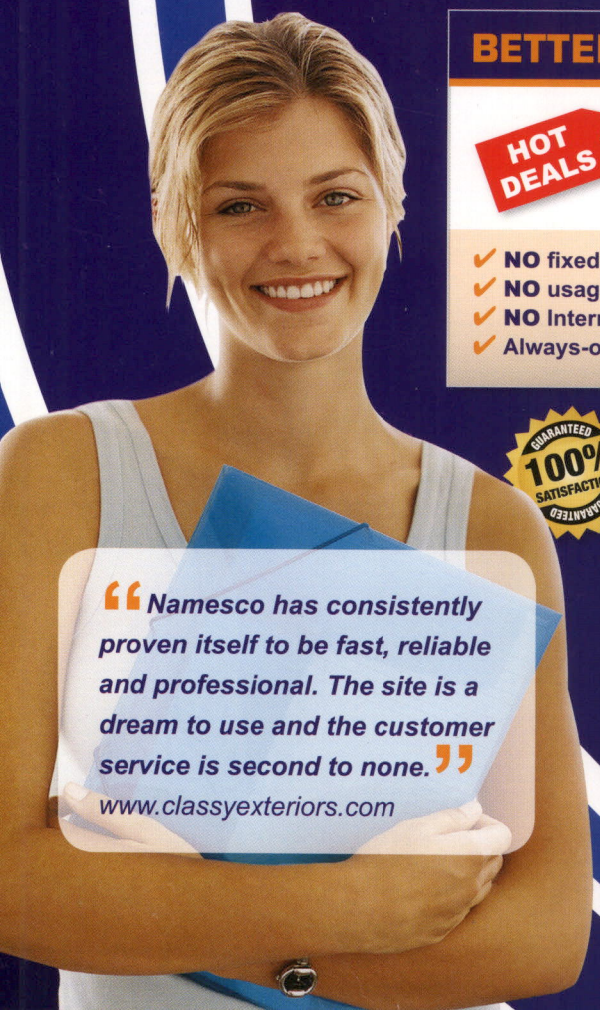
Office1000	1Mbps	20:1	£48.99
Office2000	2Mbps	20:1	£62.99



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